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EXTEND CONTRACT OF GATTI-CASAZZA; NAME NEW ARTISTS

Metropolitan Opera Directors Advance Impresario's Tenure Until 1931—Edward Ziegler Appointed Assistant for Like Term—Eleven Newcomers to Roster Include Five Americans, Elda Vettori, Martha Attwood, Louise Lerch, Joseph Macpherson, Singers, and Ruth Page, Dancer—Others Engaged Are Editha Fleischer, Walter Kirchhoff, Pavel Ludikar, Ezio Pinza and George Cehanovsky, Vocalists, and Vincenzo Bellezza, Conductor

EXTENSION of the contracts of Giulio Gatti-Casazza as general manager, and Edward Ziegler as assistant general manager of the Metropolitan Opera Company until May 31, 1931, and announcement of new artists engaged for the 1926-27 season at the Metropolitan, were events of cardinal interest for patrons of opera in New York last week.

The extension of Mr. Gatti-Casazza's contract, which would have expired in 1929, was announced by Otto H. Kahn, and is regarded as assuring an uninterrupted administration until after the Metropolitan has become established in the projected new opera house. Mr. Gatti-Casazza then announced the extension of Mr. Ziegler's contract. The announcement of new artists followed, on the day of the general manager's departure for Europe, May 29, on the Duilio.

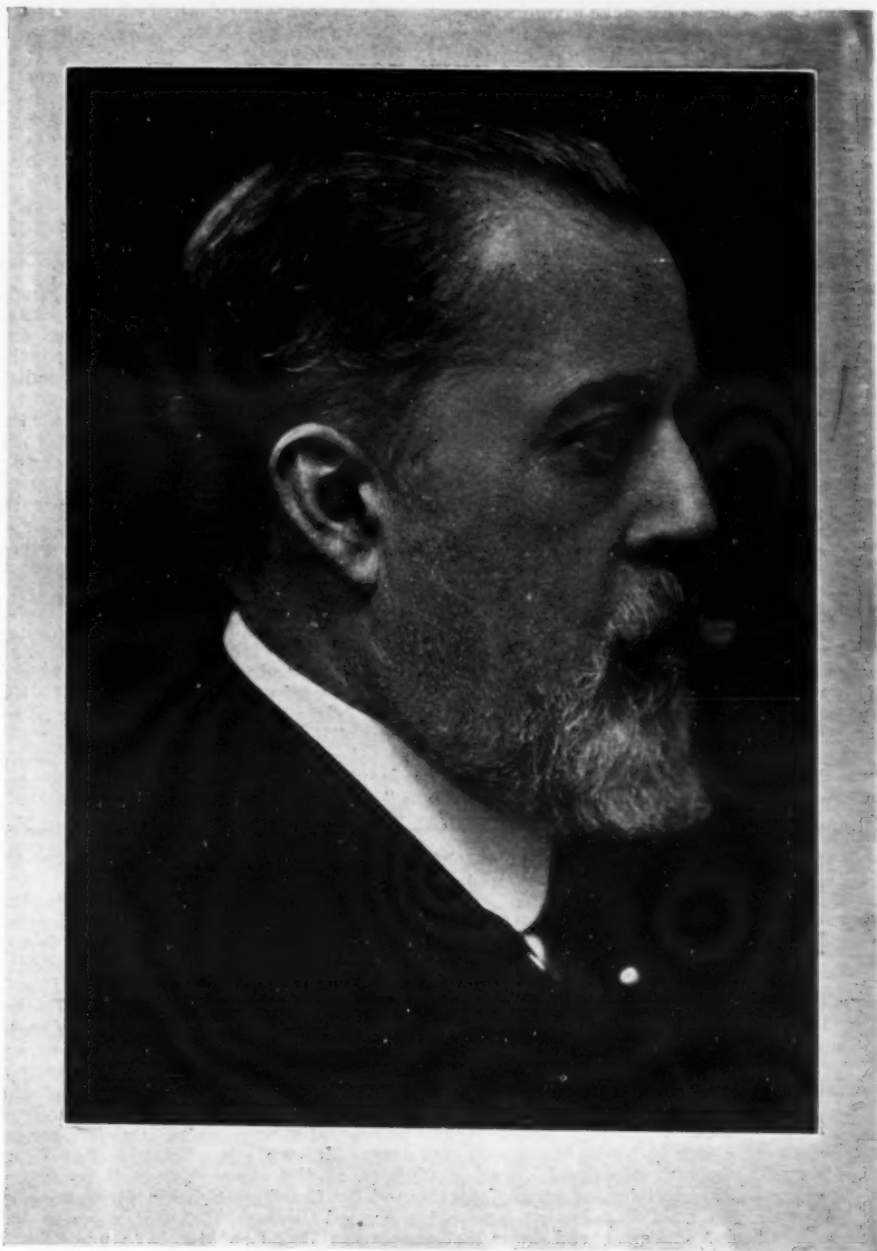
Five Americans are among the new artists engaged, the number, eleven in all, including a conductor, a dancer and nine singers. The most important of these had been previously reported as engaged by **MUSICAL AMERICA**. The Americans are: Elda Vettori, Martha Attwood and Louise Lerch, sopranos; Joseph Macpherson, bass, and Ruth Page, solo danseuse. The new foreign artists engaged are: Editha Fleischer, soprano; Walter Kirchhoff, tenor; George Cehanovsky, baritone; and Pavel Ludikar and Ezio Pinza, basses. The conductor added to Mr. Gatti-Casazza's staff is Vincenzo Bellezza, who is now conducting in the Italian season at Covent Garden, London.

Mr. Gatti-Casazza received the following letter of notification from Otto H. Kahn, chairman of the Metropolitan board of directors, announcing the extension of his contract by unanimous vote of the directors:

"Dear Mr. Gatti-Casazza:

"The season which has just come to a close, being the eighteenth under your management, has been particularly distinguished by brilliancy of artistic achievement and resourcefulness of management. It has also been notable for greater attendance and for more

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GIULIO GATTI-CASAZZA

General Manager of the Metropolitan Opera Company, Whose Contract Has Been Extended by Unanimous Action of the Board of Directors of That Institution Until 1931

"Manon Lescaut" to Open Ravinia Opera

CHICAGO, May 29.—Louis D. Eckstein, patron and director of the Ravinia Opera, announces the programs for the first week of the fifteenth season to be held on the Chicago North Shore under his management this summer.

The opening bill on June 26 will be Puccini's "Manon Lescaut," with Lucrezia Bori, Giovanni Martinelli, Ina Bourskaya, Louis D'Angelo, Desiré Defrère, Paolo Ananian and Giordano Paltrinieri in the cast. Gennaro Papi will conduct.

The Sunday evening opera of June 27 will reintroduce Elisabeth Rethberg to Ravinia in "Madama Butterfly," with Mario Chamlee, Miss Bourskaya, Mario Basiola, Mr. Ananian, Mr. Paltrinieri, Philine Falco and Mr. Papi associated in the performance.

Eric De Lamarter will conduct the Monday evening concert by the Chicago Symphony. Soloists for this event will be named later.

The bills for the remainder of the week are as follows "Romeo and Juliet" will be sung Tuesday by Miss Bori, Edward Johnson (début), Léon Rothier, Mr. D'Angelo, Mr. Ananian, Mr. Defrère, Mr. Paltrinieri and Anna Correnti. Louis Hasselmans will conduct. The performance will mark Ravinia's

fifteenth birthday. Luella Melius will make her Ravinia début Wednesday, June 30, in "Rigoletto," opposite Mr. Martinelli, Giuseppe Danise, Virgilio Lazzari, Ada Paggi and others, Mr. Papi conducting. Miss Rethberg, Mr. Johnson, Mr. Basiola and Mr. Rothier will sing "Faust" Thursday under Mr. Hasselmans. Miss Macbeth will return to the company in the Friday evening performance of "Martha," with Mr. Chamlee, Miss Bourskaya, Mr. Lazzari and Vittorio Trevisan in the cast, and Mr. Hasselmans conducting. The Saturday night bill is "Aida," with Miss Rethberg, Mr. Martinelli, Miss Bourskaya, Mr. Danise, Mr. Rothier and others in the cast, and Mr. Papi leading.

Oscar Straus to Conduct His Works in America

OSCAR STRAUS, composer of "The Chocolate Soldier" and other operettas which have achieved popularity, has been engaged by the Shuberts to make a four months' conductorial visit to America. The composer will lead the American premiere of his operetta, "Riquette."

CHICAGO THRONGS ATTEND FESTIVAL ON NORTH SHORE

Edward Collins' "Tragic" Overture Awarded \$1,000 Orchestral Prize—Festival Chorus Under Peter C. Lutkin Gives Mendelssohn's "Hymn of Praise" and Hadley's "New Earth"—Frederick Stock Conducts Chicago Symphony—Soloists Include Ossip Gabrilowitsch, Giovanni Martinelli and Sylvia Lent—Children's Chorus Applauded in Cantata by English—De Lamarter Symphony and Hadley Fantasia Led by Composers

CHICAGO, May 29.—The eighteenth annual Chicago North Shore Music Festival was opened in the Patten Gymnasium of Northwestern University at Evanston on May 24, amid circumstances of brilliance. The setting for the festival, the enormous forces marshalled for it, the suitable decoration of a vast auditorium and the glamor of past achievements, together with the assurance of more to come, gave a festive tone to the inauguration of the week of music. To Edward Collins, Chicago musician and member of the piano faculty of the Chicago Musical College, was awarded the \$1,000 prize in the composers' contest held under the auspices of the Festival on Saturday evening. This was made by unanimous decision of the judges, Henry Hadley and Howard Brockway of New York, and Adolf Weidig of the American Conservatory of Chicago. Mr. Collins' composition, "Tragic" Overture, was played fourth on a list of five by the Chicago Symphony, Frederick Stock conducting. It is a symphonic overture, classic in character, with a funeral march at the close. It is well scored for orchestra, which is, no doubt, the reason why it won the favor of the judges. The latter, in giving their decision, however, announced that, while they were unanimous in their choice, they found that the other works submitted were of high character and gave them considerable cause for thought. Mr. Collins' "Tragic" Overture was to be given a public performance on Tuesday evening at the final concert of the Festival, and another performance in the symphony series in Orchestra Hall next season.

The Festival Chorus of 600 voices, aided by the A Cappella Choir; the Chicago Symphony and the first four soloists of the dozen engaged for the nine days' schedule, were greeted with much applause at the lifting of the curtain on the first night. Dean Peter Christian Lutkin conducted a mass performance of "America," then proceeded to the two cantatas comprising the opening program. Both Mendelssohn's "Hymn of Praise" and Hadley's "The New Earth," sung on this occasion, were

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SWEDISH PRINCE IS GUEST AT FESTIVAL

Metropolitan Opera House Scene of Brilliant Concerts

The American Union of Swedish Singers gave two concerts in the Metropolitan Opera House Sunday and Monday evenings, May 30 and 31, with Crown Prince Gustavus Adolphus of Sweden and Crown Princess Louise as their guests of honor at the second concert. The chorus, which was organized in 1892 and is recruited from fifty-eight male choruses in fifty cities of the United States, met in Washington the Saturday

before and sang at the unveiling of the monument erected by Congress to the memory of John Ericsson, came then, some 500 of them, to New York for the Festival concerts.

They sang in uniform costumes of white caps, blue coats and white trousers, in an opera house gaily decorated with flags in anticipation of the royal visitors, a Swedish and an American flag at either side of the stage, the back drop emblazoned with a lyre and the Union's initials, A. U. S. S., in blue and gold. Ernest Francke conducted the program, which was given over largely to Swedish music. He had the assistance of the American National Orchestra, conducted by Howard Barlow, and of the soloists Marie Sundelius, soprano of the Metropolitan Opera Company, and Folke Anderson, tenor of the Royal Stockholm Opera. Hugo Hulten, baritone, was soloist with the chorus, and Christine Nilsson Chindblom was the accompanying pianist.

Different groups of the chorus sang separately—the United Connecticut Choruses, under A. Birger Ross; the United New York Choruses, under Karl Sylvan, and the Triangle Chorus from Boston, Worcester and Providence, under Oscar Ekeberg.

Mme. Sundelius sang "Depuis le jour" from "Louise" and a group of Swedish songs. Mr. Anderson sang Swedish songs and the Siciliana from "Cavalleria Rusticana." The orchestra played "The Dawn of Liberty" and the "Vasa" March from Hallen's "Gustaf Vasa's Saga" and Sibelius' "Finlandia."

Much pomp and ceremony attended the second concert. As soon as the Crown Prince and Princess were ushered into their box the orchestra played the "Star-Spangled Banner" and "Vart Land," in which the chorus and audience joined heartily. Charles K. Johansen, chairman of the executive committee in charge of the Festival, made a welcome speech in Swedish, and then the Crown Prince answered in kind, complimented the

LEAVES BED, LEADS SAN JOSE ORCHESTRA

Music Club Elects Officers— Historical Program of American Music

By Marjory M. Fisher

SAN JOSE, CAL., May 29.—The Elks' Concert Orchestra gave its annual spring concert recently in the new Scottish Rite Auditorium, under the direction of Dr. Charles M. Richards, who left a hospital bed to conduct the final rehearsal and concert.

Dr. Richards has built up an organization of which he may be justly proud, and one which is a valuable civic asset. The same must be said for the Richards Glee Club—and his new instrumental quartet. The program on this occasion was a pretentious one, including the "March Slave," by Tchaikovsky; Symphony in G Major, by Haydn; a Suite, "Northern Impressions," by Grieg, and selections from "The Vagabond King," by Friml. The more ambitious numbers were surprisingly well done, considering the non-professional personnel, and the lighter numbers were effective. Dr. Richards conducts with careful attention to detail, and most of the numbers were played with splendid finesse.

Lucile Dressel, soprano, was guest soloist. She charmed the capacity audience with delightful singing of songs by Woodman, Manney and Hageman, with Austin Mosher at the piano.

The San Jose Music Study Club held its annual election and its final program of the year in the home of Mrs. Evelyn Tantau. Officers elected are, with one exception, those who have served during the year just ending. They are Marjory M. Fisher, president; Mrs. R. E. Sword, vice-president; Frances Dutton, recording secretary; Evelyn Tantau, corresponding secretary, and Mrs. F. R. Hayward, treasurer. The program was devoted to contemporary English composers and was presented by Leda Gregory Jackson and Wilma Parton, sopranos; Mildred Scott, pianist, and Marian Atkinson, accompanist. A paper was compiled and read by Mrs. J. H. Shepherd. The Club was scheduled to give a radio program from KTAB in Oakland on May 17, and will formally conclude its year with an invitational "jinks" program on June 8.

The Kalon Club heard an interesting program of American songs by Mrs. Delmar Call, soprano, accompanied by Miss Baker. Beginning with a sample of Pilgrim music, Mrs. Call continued with folk-songs by Francis Hopkinson, arranged by Milliken; songs of the mountain folk by Brockway and Hughes; a Foster song; a group of Negro spirituals, and a group of modern songs by Russell, Salter and La Forge.

Chaliapin Makes Début at Covent Garden

FEODOR CHALIAPIN made his first appearance at Covent Garden in the title rôle of "Mefistofele" on the evening of May 25, scoring a triumph. According to a copyrighted dispatch to the New York Times, the demand for tickets was so great that a number of people stood in line during the preceding night. Among the notables in the audience was Dame Nellie Melba, who congratulated the artist after the performance. "You made a perfect devil," she is reported to have said.

Bill in Congress to Drop All Admissions Taxes

WASHINGTON, June 2.—The repeal of the entire ten per cent tax on opera, concert and amusement admissions, carried in Section 500 of the revenue law of 1926, is proposed in a bill introduced in the House of Representatives by Representative Sol. Bloom of New York. The bill, which would take effect thirty days after its approval by the President, was referred to the House Committee on Ways and Means. Mr. Bloom, in introducing his measure, said: "It is a last-hour attempt to get the tax repealed in view of the recently-published statement that a surplus of approximately \$300,000,000 would be realized from the federal tax receipts for the present fiscal year ending June 30, 1926." A. T. M.

singers, whom he had heard in Washington, commented fittingly on American-Swedish friendship, on the uniting and harmonizing power of song, all to the accompaniment of mighty Swedish "Hurrs."

The soloists were the same as at the first concert with the addition of Julia Claussen, mezzo-soprano of the Metropolitan Opera Company. The singing of the chorus was again notable for its excellent tonal quality, fine, closely-wrought harmonies, precisely approached and carefully shaded. The orchestra played the overture to Soderman's "Orleanska Jungfrun" and Alfvén's "Midsommarvaka." Mme. Sundelius sang an aria from Hallström's "Den Bergtagna" and a group of folk-songs; Mme. Claussen sang Isolda's Liebestod from "Tristan und Isolde" and songs by Hallen, Sjögren and Eriksson; and the very talented Mr. Anderson sang Hannikainen's "Folkvisa" and Berg's "Serenata."

PHILADELPHIA TO STRESS MUSIC BEFORE EDUCATORS

Programs at National Convention Designed to Cement Contacts Be- tween Music and Other Sections

PHILADELPHIA, May 29.—The National Education Association will hold its convention here from June 27 to July 2.

As in previous years, no formal music section has been arranged, but Philadelphia will present a musical program nevertheless, in order to make the music section a great success. George L. Lindsay, director in the division of music of the Philadelphia public schools, and Frances E. Clark have arranged for addresses by George H. Gartlan, director of music, public schools, New York;

Father Finn, director of the Paulist Choristers, New York; C. A. Fullerton, director of music, Cedar Falls, Iowa; Dr. Hollis Dann, professor of music education, New York University; James Francis Cooke, editor of the *Etude*; John Philip Sousa; Frances E. Clark, director of the educational department of the Victor Talking Machine Company, and Mrs. Edward Bok, founder of the Curtis Institute, Philadelphia. Geoffrey O'Hara will sing some of his own songs.

June 29 will be "music day," as visitors at the convention will be entertained by the Philadelphia Orchestra in the Sesqui-Centennial Auditorium in the evening. Mr. Lindsay is arranging a luncheon for 12.15, when an informal music session will be held.

United States Army Band to Play at Sesqui-Centennial

WASHINGTON, May 29.—The War Department announces that the United States Army Band, under the direction of Capt. William J. Stannard, will play in Philadelphia at the Sesqui-Centennial during September. A number of famous military bands from European countries, including the Coldstream Guard Band of England, the Garde Republicaine Band of France, and the Royal Carabinieri Band of Italy, are expected to be in attendance as the official representatives of their respective countries. A. T. M.

Albertina Rasch Weds Pianist

The marriage of Albertina Rasch, ballet dancer, and Dimitri Tiomkin, Russian pianist, took place in the chapel of the Municipal Building in New York on May 27. The ceremony was performed by Joseph J. McCormick, deputy city clerk. With Mr. Tiomkin, Miss Rasch appeared recently at the Hippodrome in a stage version of George Gershwin's "Rhapsody in Blue." Mr. and Mrs. Tiomkin will sail for Europe in July, to stage a production of this work at the Ufa Palast in Berlin.

Composers Honor Herbert's Memory

The second annual Victor Herbert memorial concert was given May 26 in the Ritz-Carlton Hotel under the auspices of the American Society of Composers, Authors and Publishers. Relatives, friends and associates of the late composer attended in great number. The orchestra was made up of musicians

who had played under his leadership. The entire program was taken from his works. Gene Buck, president of the Society of Composers, Authors and Publishers, was master of ceremonies. Other speakers were Augustus Thomas and Samuel Rothafel. Those taking part in the musical program were Victor Barravelli, Max Bendix, Adam Carroll, James Caskey, Nahan Franko, Rudolph Friml, Silvio Hein, Raymond Hubbell, Werner Janssen, Jerome D. Kern, John Philip Sousa, Jed Prouty, Hugo Reisensfeld, Roxy, Harold Sanford, Nathaniel Shilkret, Frank Moulton, Bessie Wynn, Anna Joseffer, Charles Gallagher, Vivian Hart, Harrison Brockbank, Perl Barti, Hunter Kimbell, S. L. Rothafel, Fritz Scheff, Arcadie Birkenholz, Greek Evans, Cecil Arden, Herbert Watrous, Evelyn Herbert, Waldo Mayo, Tom Burke and Yasha Bunchuck.

Winning Northfield Choir Prepares for Festival

NORTHFIELD, MINN., May 29.—Fresh from the gratifying triumph of May 9, 600 singers of St. Olaf College and neighboring towns are preparing for the two-day music festival at Minneapolis, June 8 and 9. Recently the singers, composing twenty-two choirs, took part in the annual St. Olaf Music Festival, presenting the Centennial Cantata written by Dr. F. Melius Christensen, head of the College music faculty and director of the St. Olaf Choir. Choirs which participated included those from St. Paul, Minneapolis, Nerstrand, Holden, Dale, Zumbrota, Wanamingo, Gal, Vasa, Fari-bault, Bethel, Wartburg and others.

NATIVE OPERA SUNG BY PORTLAND GROUP

Complimentary Concert Ends Choral Club's Nineteenth Season

By Jocelyn Foulkes

PORTLAND, ORE., May 29.—The Apollo Club, W. H. Boyer, conductor, closed its nineteenth season at the auditorium with a complimentary concert which was an innovation. The soloists were Arthur Johnson, tenor; J. Scott Milne, baritone, and Harold Moore, bass. The accompanists were May Van Dyke Hardwick, Edgar E. Coursen and W. C. McCulloch, pianists, and William Robinson Boone, organist. An operatic burlesque by W. H. Boyer and Herbert Anderson, president of the Club, closed the program.

The American Grand Opera Company, organized by E. Bruce Knowlton, presented Mr. Knowlton's opera, "The Monk of Toledo." The cast comprised J. McMillan Muir, Leon d'Elmonde, Gladys Brumbaugh, Henry Keller, Arthur Moulton and Lloyd Warren. Mr. Knowlton was the musical director; Paul Bjornskjold, stage manager, Leon d'Elmonde, assistant manager, and Alta Travis Eastham, director of the ballet.

Albert Creitz, violinist, was heard in a recital that included the Bruch Concerto in G Minor and Tartini's Sonata in the same key. Margaret Notz was the accompanist.

Mrs. Fred L. Olson presented in a costume recital Corinne Buck, Olga Ruff, Irene Euster and Genevieve Kleebe, sopranos; Jean Robinson and Lucile McKinstry, contraltos; Murry Carter, tenor; and Robert MacDonald and Herbert Dunlap, baritones. The Olson Mixed Chorus assisted and Harold Bayley conducted the orchestral accompaniment. Other accompaniments were played by Nettie Leona Foy and Olga Ruff.

The Alicia McElroy Quartet played for the MacDowell Club.

New officers of the Fine Arts Club are W. F. Gaskins, president; Liborius Hauptman and Edward Root, vice-presidents; Christian Pool, secretary, and G. Handzlik, treasurer.

The third interstate high school music tournament was held in Pacific University, Forest Grove, recently, under the direction of C. W. Laurence. Students of Franklin High School, Portland, won two silver cups. That in Class A was offered to schools with an enrollment of 500 or more by the Ellison-White Conservatory; the other, the grand sweepstakes cup, was given by Lena Belle Tartar. Robert B. Walsh is music supervisor at Franklin High School. The judges in the contest were Carl Denton of Portland, and I. M. Glen and David Scheetz Craig of Seattle.

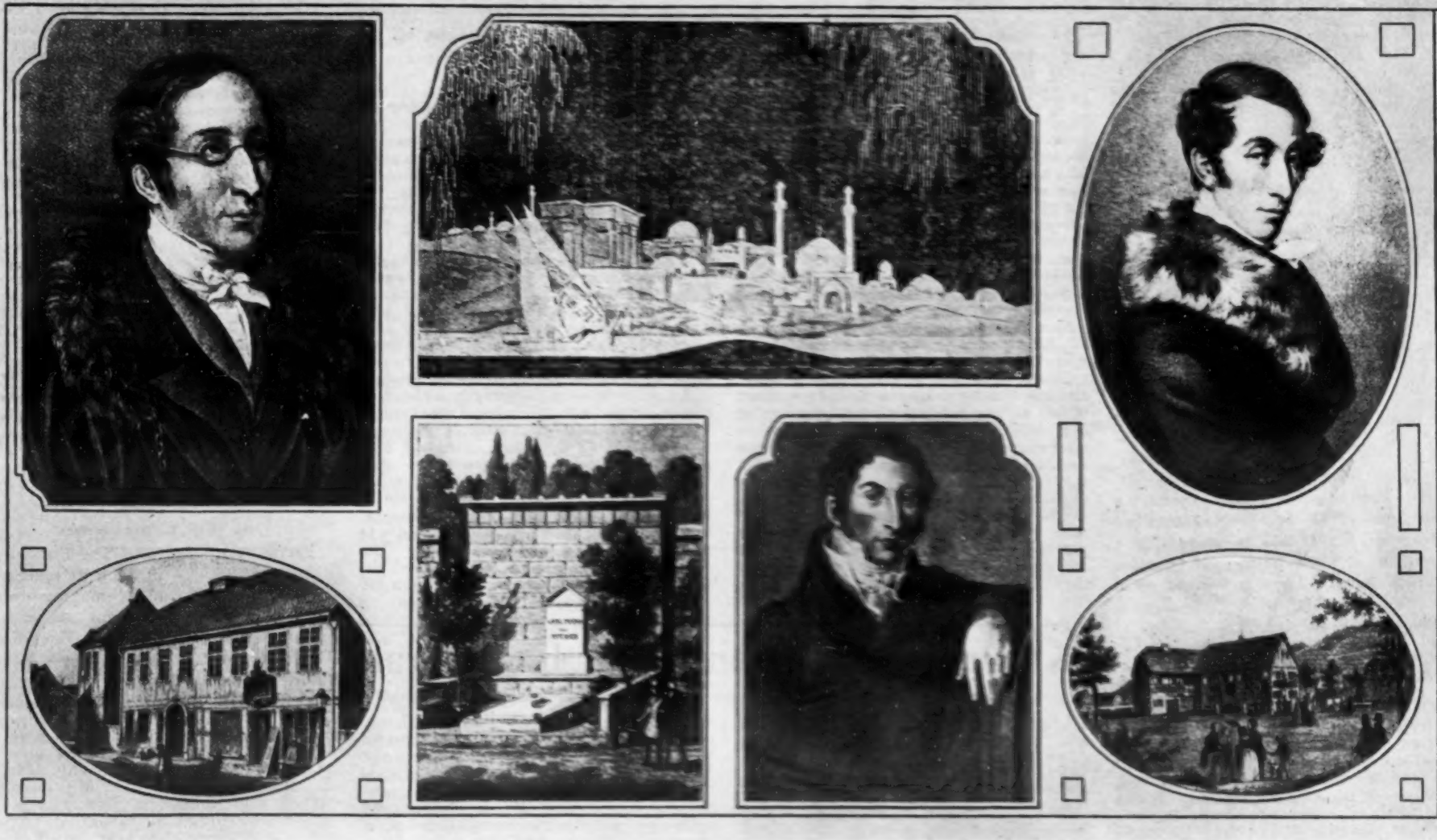
Sigurd Nilssen, formerly bass of the De Reszke Singers, was recently heard in concert. Margaret Notz was the accompanist. Mr. Nilssen achieved success in diction, richness of tone and emotional concept. The Scandinavian songs were noteworthy.

The Junior String Orchestra of the Ted Bacon Studios gave a creditable program under the direction of Marion Mustee.

New Russian Ballet Causes Paris Riot

PARIS, May 25.—A scene of rioting and uproar took place when the Diaghileff Ballet Russe gave the première of a new "super-realistic" ballet, "Romeo and Juliet," by the young English composer, Constant Lambert, in the Sarah Bernhardt Theater on May 19. The audience's displeasure was directed, however, against the cubist scenery by Max Ernst and Joan Miro. The stage was revealed in a setting of circles, cubes and cones, and the members of the ballet in working attire. Cries of "Long live the Soviets" and "Hail the Red revolution" were raised by political radicals. Before the police arrived, several persons were bruised and bleeding, but the ballet went on and was applauded at the close.

When "Oberon", Weber's Swan Song, First Saw Light



CREATOR OF "OBERON" AND SCENES ASSOCIATED WITH HIM

Upper Row: A Rare Lithograph of Weber by M. Knäbig; Setting for "Oberon" Designed by Joseph Urban for the Metropolitan Opera Production of Dec. 18, 1918; Portrait of the Composer from a Painting by Ferdinand Schimon. Lower Row: Weber's Birthplace at Futin; His Grave in the Cemetery of Friedrichstadt, Dresden; an Engraving of Weber by Jügel and the Composer's Home in Klein-Hosterwitz



CENTURY ago, close upon the première of "Oberon" at Covent Garden, there passed away the pioneer of Romanticism and the founder of German Opera as a nationalistic art—Karl Maria von Weber. This year opera theaters the world over are celebrating the centenary of this gifted genius with performances of his greatest works.

Not all of Weber's music has held the stage or remained in concert literature. But a secure handful of imperishable compositions—his "Der Freischütz," "Oberon" and "Euryanthe," among others—guarantee his lasting fame.

The first few bars of Weber's immortal "Oberon" must indeed lead one to believe that Titania, queen of the fairies, had been godmother at his baptism. Ever to be remembered for the unusual and brilliant effects found in his works, born in the regions of enchantment, which glorify wild and rugged nature, his life was one which reveled in strange and fantastic folklore.

In the words of his son, Baron Max von Weber, his music caused hearts to beat in sympathy from pole to pole. It has shown the influence of the world without upon the workings of the genius within. As child, his spirit rose above the reckless inspirations of the wild stroller's life around him.

As master, he trod on his conscientious course in duty to himself and to his art, unheeding the allurements of false fame, fighting against painful humiliations, a martyr for the true cause. In the hearts of the people he found his truest acknowledgment; and German feeling and Weber's songs are now bound in indissoluble bonds together.

Weber was born Nov. 18, 1786, at Eutin in the Duchy of Holstein, of a noble Austrian family. His father, Baron Franz Anton von Weber, intent upon making a prodigy of him, set him to study piano before he was able to walk. For, afflicted with disease of the hip-bone, he did not walk until four years of age. This was likewise the cause of his permanent lameness.

From Johann Peter Heuschkel he re-

ceived the first regular instruction in piano and composition. With his father, whose career had covered the army, finance and finally that of a wandering musician and actor, giving performances in various towns of Germany, he traveled until his twelfth year, when, in 1798, his mother died in Salzburg. At this period he had composed a mass, four-part songs, canons, sonatas, variations for piano, etc., and the opera "Die Macht der Liebe und des Weins" ("The Might of Love and Wine").

All but the set of variations were destroyed by fire. This set he had dedicated to his teacher and printed himself by Aloys Senefelder's invention of lithography. Senefelder had at this time instructed the Webers in this new process, upon which the composer made several improvements. Shortly afterward, this friendship was broken and Weber again followed music. In 1804 Abbé Vogler obtained for him the post of director at the Breslau Opera.

Imprisoned for Lèse Majesté

During his service as private secretary to Duke Louis, brother of the King of Würtemberg, which began on Aug. 1, 1807, Weber had a strange adventure. In revenge for what he considered bad usage from the king, Weber guided an old woman, who asked her way to the royal laundry, to the royal cabinet. For this he was imprisoned in the fortress of Hohenshausen. He was released through the influence of the Duke. Weber at this time made the acquaintance of Franz Carl Hiemer. The latter, using "Das Waldmädchen" as a theme, wrote the text for "Sylvana." The work received its première on Sept. 17, 1810, at Frankfurt. Weber's future wife, Caroline Brandt, sang the title rôle. While the opera was in rehearsal, the composer was seized by the king's gendarmes for the debts of his father and was later banished from Würtemberg.

Weber, when appointed conductor of German operas at the Dresden Court Theater in 1817, again came across the legend of "Der Freischütz" in Johann August Apel's "Ghost Stories."

All the operatic artists for the première of "Der Freischütz" at the Schauspielhaus, Berlin, June 18, 1821, were friends of the composer. The Con-

cert Stück in F Minor was completed on the morning of the day of performance.

Ludwig Spohr, who was warmly recommended by Weber for the post of director of opera at Hesse Cassel in 1821, in a critical writing on the opera, says: "I wanted to hear this opera to discover the secret of its wonderful success, but this riddle was by no means solved, and I can only explain it by the gift possessed by Weber to write for the general masses." A harsh criticism, indeed!

At this time a "paper" war raged in German musical circles between the Italians, under Spontini, and the little pilgrim band of native composers, of which Weber was the leader. The latter was unable to cope with the Olympian Spontini. But the letter which Weber received in 1824 from Charles Kemble, lessee of Covent Garden Theater, London, upon his arrival in Dresden from Marienbad, must have been like a breath of fragrant spring air. It contained a request to compose a new opera for Covent Garden and to conduct performances of "Der Freischütz" and "Preciosa."

Journey to London

After much careful consideration, Weber mailed his acceptance of the London proposition. A delightful reply came from Kemble, offering free range of subject, at the same time advising him to select something really Teutonic, with "Oberon" or "Faust" as suggestions. The composer seized upon the former, for it was a subject overflowing with excitement, dealing with the wild and supernatural.

Before him rose the possibilities of invocations, charades of fairies, of grotesque spirits attending the goblin Puck, and rising sea-nymphs occupying a large portion of the opera. A work which would call forth his peculiar power and genius for orchestral effects as evinced by the third act, where Sir Huon, who has captured the heart of Roshana, wife of Almansor, is assailed by the blandishments of her female slaves.

On Dec. 30 of that year he received the first act of the libretto, by James Robinson Planche. At this late period, he began the study of English, making great progress in a short time.

The year 1825 brought Kemble and Sir

George Smart to Ems to confer with him on "Oberon." The first act was completed by Nov. 11, and the second, with the exception of the finale, twenty-six days later, of that year.

When Weber left Dresden for Berlin, the King of Saxony presented him with a diamond ring. In the latter city the performance of "Euryanthe" was a great triumph for its composer.

After a sad farewell to his wife and family, Weber, accompanied by Kaspar Fürstenau, the celebrated flutist, left for England. He first journeyed to Paris and then to London. Arriving on March 7, he took up his abode at the house of Sir George Smart. A few days later rehearsals began. All the composer's dreams and illusions were to be dispelled later by an inferior cast, chorus and orchestra. The tenor, John Braham, after looking over the score, could not, in his estimation, find an aria suited to show off to the best advantage the principal qualities of his voice. He begged that such a selection be composed. Thus, originated the fine but short prayer, "Ruler of This Awful Hour," in the second act, and "Yes, even Love to Fame must yield."

Shortly before the Covent Garden production of "Oberon," the rival establishment, Drury Lane, mounted a melodrama "Oberon." Scenically a stupendous production, it was, however, devoid of plot and the music and acting were mediocre.

Many notables attended the final rehearsal of Weber's work on April 11, 1826. The following evening the first performance was given with the following cast. Mr. Austin as Charlemagne, Mr. Braham as Sir Huon of Bordeaux, Mr. Fawcett as Sherasmin, Mr. Chapman as Haroun Alraschid, Caliph, Mr. Baker as Babekan, a Saracen Prince, Mr. Cooper as Almansor, Emir of Tunis, Mr. Harrow as Abdallah, Captain of Pirates, J. Isaacs as Hassan, C. Bland as Oberon, King of the Fairies, Miss H. Cawse as Puck, Miss Paton as Rezia, Daughter of Haroun, Mme. Vestris as Fatima, Mrs. Davenport as Namouna, Fatima's Grandmother, Miss Lacy as Roshana, Wife of Almansor, and Miss Goward as the Sea-Nymph. The composer conducted.

To a house crammed to suffocation,

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Mozart Museum Planned for Prague

A MOZART museum will be established in the Villa Bertamka in Prague, according to reports from the Czech capital. This building is one in which Mozart lived during his stay in Prague. The house has come into the possession of the Salzburg Mozarteum through the will of the former owner.

WELSH FESTIVAL IS ON SCRANTON BOOKS

Municipal Organ Presented to City and Dedicated by Courboin

By D. E. Jones

SCRANTON, PA., May 29.—A Gymanfa Ganu, Welsh for sacred music festival, is to be held in the Armory on Sunday, June 13, under the direction of Dr. Daniel Protheroe, Chicago conductor and composer. It is expected that an audience of 10,000 will be present, and the singing of Welsh hymns and chorales will be featured. There are great preparations for this event throughout northeastern Pennsylvania.

Col. L. A. Watres, president of the Scranton Chamber of Commerce, has donated a \$50,000 organ to this city. The new instrument is a Kimball four-manual, with a movable console of English type. It was designed by Charles M. Courboin, Belgian organist, who is a resident of this city, and who also directed its installation. The new Chamber of Commerce building is its home, being placed in an auditorium which is acoustically perfect.

Three dedicatory recitals were given by Mr. Courboin on Monday and Tuesday, May 24 and 25, which attracted capacity audiences. The high lights of the programs were Bach's Great G Minor Fugue and the Prelude and Fugue in D Major; Wagner's "Valkyries' Ride," "Liebestod" from "Tristan und Isolde" and "Die Meistersinger" Prelude; Debussy's "Afternoon of a Faun" and Saint-Saëns' "Marche Héroïque," the two last named arranged by the organist.

There is only one other municipal organ in Pennsylvania, that in Carnegie Institute, Pittsburgh, and Dr. Charles Heinroth and Mr. Courboin are the only municipal organists in the Keystone State.

TALLEY AT CHARLOTTE

North Carolinians Flock to Hear Young Metropolitan Singer

CHARLOTTE, N. C., May 29.—Marion Talley's first appearance here, May 20, attracted 4000 persons. The young soprano delighted everybody. Lena Rivers Smith was the local manager, and the auditorium was crowded to "standing room only."

From the first mellow tones of "Una voce poco fa" to "Home, Sweet Home," Miss Talley had complete control of her audience. Other numbers sung were "Lusinghe piu care," by Handel; "A Pastoral," by Veracini; "The Wren," by Benedict; "Caro Nome"; "When I Was Seventeen," a Swedish folk-song; "Come Unto These Yellow Sands," by La Forge; Bishop's "Love Has Eyes," and "Tales of the Vienna Woods" by Johann Strauss. Miss Talley was assisted by Maximilian Rose, violinist, and Emil Polak, pianist. D. G. SPENCER.

Howard E. Potter Honored by Chicago Colleagues

CHICAGO, May 29.—As a token of the high esteem in which he is held by the officers, faculty and students of the Chicago Musical College, Howard E. Potter, who has been assistant manager of the College and who is leaving that position to join the managerial office of Charles L. Wagner in New York, was presented with a bag of gold last week Saturday. The presentation speech was made by Myron D. Kinsey. Accompanying the gift was a letter signed by the officers of the College, expressing their good will and interest in Mr. Potter's future success.

Milhaud's "Les Malheurs d'Orphée" Given World Première in La Monnaie

BRUSSELS, May 20.—The world première of Darius Milhaud's opera, "Les Malheurs d'Orphée" (The Misfortunes of Orpheus), composed to a book by Lunel, was recently given with success at the Monnaie. The story is a modern version of the Thracian legend which tells in humorous style of a good Samaritan's fate. In it Orphée is a rustic villager who cares for and heals by his music, not only men, but the most ferocious animals. He is beloved by them all. The Basket-maker, the Wheelwright and the Blacksmith are disturbed to see him in love with the gypsy woman, Eurydice.

But Orphée has ears for nothing but his love, and retires into the mountains with his beloved, where his friends, the animals, protect them. Before long, Eurydice, attacked by a malady against which all the healing musical powers of her husband are useless, dies after recommending Orphée to the care of the animals, to whom he was gentle. Returned to his home, he lives alone in despair.

One day the three sisters of Eurydice meet him again. Two among them show menacing gestures, and the third makes advances to him. He repulses her, and they hurl themselves upon him, beating him. He dies, but not until, in torment

under their blows, he calls upon his beloved's name.

Vague Symbolism

This rather curious tale apparently points out the ingratitude of wicked man, who is less faithful than the beasts. Or it may exploit the irony of a fate which deals out sorrows to the innocent and good. Whatever the symbolism, the work has a pastoral and bucolic charm. Its air of unprobability adds in effect to the legendary character.

To fit music to the work and exactly to capture the spirit of the story, was not a little problem. Milhaud's dynamic modernist style, with its polytonal texture and full sonorities, was fairly successful in translating the legend. John Charles Thomas, the American baritone, gave a fine vocal performance as Orphée.

Another novelty recently produced at the Monnaie was Nicholas Tcherepnin's unpublished three-act opera, "L'Oiseau Enchanté" (The Magic Bird). This proved a slight and graceful opus. Tcherepnin is distinctly a modern in his flair for novel rhythmic effects. He is fond of folk-melodies, and his orchestration is very evidently indebted to Rimsky-Korsakoff and Stravinsky. The Monnaie revived "Hänsel and Gretel" of Humperdinck very satisfyingly in a recent month.

Keene Holds Twenty-fourth Festival

KEENE, N. H., May 29.—The Keene Chorus Club held its twenty-fourth Spring Festival in the City Hall. Four concerts were given. George Sawyer Dunham conducted a mixed chorus of 250 and the assisting Boston Orchestral Players. The first concert was given by the Keene High School chorus and orchestra. The following evening, "La Gioconda" was given its first choral presentation in New England. The third and last day brought an orchestral matinee with soloists, and an evening concert with Lawrence Tibbett, baritone, as principal singer.

The concert by the high school chorus and orchestra was conducted by Harry W. Davis, who achieved praiseworthy results. The chief work was "The Rose Maiden," in which solo parts were commendably sung by Marjorie Boutelle, soprano; J. Mildred Strout, contralto; William Simmons, tenor, and Victor Wrenn, baritone. Chester H. C. Dudley was the efficient accompanist.

"La Gioconda" was admirably presented under Mr. Dunham's baton. Though scenery and action were dispensed with, the participants sustained with telling effect the dramatic intensity of the opera. The chorus showed fine training in assurance of attack and release of phrases, and achieved climaxes of exceptional volume. Claire Maentz as *Gioconda* revealed a rich and dramatic voice. Rose Zulalian as *La Cieca* was heard to advantage. Charles Bennett, the *Alvise*, proved an able singer. The rôle of *Laura* was sung by Dorothy George, who used her voice with ingratiating charm. Joseph Lautner sang the music of *Enzo* in finished style. Walter Kidder gave a forceful characterization of *Barnaba*. William Nye as *Zuane*, and Harry Davis as *Isepo*, were both successful.

Naumburg Memorial Concert Opens Central Park Season

Bad weather cleared up just in time to allow an enthusiastic audience, estimated at 5000 persons, to attend the first of the Central Park concerts given in memory of Elkan Naumburg, donor of the Central Park band stand. This was also the first concert of the Central Park season. Walter W. and George W. Naumburg, sons of Elkan Naumburg, finance the concerts, which are given by the Kaltenborn Orchestra under the leadership of Franz Kaltenborn. Walter Naumburg and members of his family, and Willis Holly, secretary of the Park Board, were present. The program was broadcast by WNYC. It opened with "The Star-Spangled Banner" and closed with "America," and included works by Victor Herbert, Tchaikovsky, Myddleton, Weber, Wagner, Berlioz, Auber, Puccini

and Massenet. Mr. Kaltenborn was violin soloist as well as leader in "The Blue Danube" Waltz.

Vanni Marcoux Will Return to Chicago Opera

CHICAGO, May 29.—Vanni Marcoux, a member of the Chicago Opera under the late Cleofonte Campanini, will return to the Auditorium next season, to sing leading bass-baritone rôles. A bulletin from the Chicago Opera announces the dates for Milwaukee performances as Friday evenings, Nov. 26, Dec. 10 and Jan. 7.

Georges Baklanoff III

CHICAGO, May 29.—Word has been received of the serious illness of Georges Baklanoff, baritone of the Chicago Civic Opera. He is in a hospital in Budapest.

French Composers Lower Tax on Symphonic Works

PARIS, May 15.—The Union of Composers and Music Publishers in its latest meeting adopted a project to lower the tax on performances of symphonic works. This proposal was made by Paul Dukas, president, and Gabriel Pierné, vice-president, of the organization. Composers have at numerous times complained that the council of the organization paid scant attention to their pleas for reformation in this respect. But recently sympathy with the reform movement has been strong. It is believed that more frequent performances will result from lowering of these taxes.

PITTSBURGH GAINS MUSIC FOR SUMMER

Public Is Taking to Idea of Stadium Series for Hot Months

By Wm. E. Benswanger

PITTSBURGH, May 29.—The Pittsburgh Symphony Society, through its manager, Benno Rosenheimer, is making rapid strides in preparation for its season of summer concerts, to be given in the University of Pittsburgh Stadium. Plans are advancing and subscriptions are being collected for next season's series of regular concerts.

Dallmeyer Russell, Pittsburgh pianist, appeared in Altoona on May 24 as soloist with the Altoona Symphony, Harold H. Barker, conductor. Mr. Russell played the Rubinstein Concerto in D Minor and provoked favorable discussion. Previously this year Mr. Russell played in Minneapolis and St. Louis as soloist with the symphony orchestras of those cities.

A concert of unusual merit was given in the Schenley High School Auditorium on May 21, under the auspices of the Italian Presbyterian Church. Those furnishing the program were C. Louise Putnam, Olympia Vaccarelli, Suzanne Giuliani, Elizabeth B. Spencer and Marguerite Lang, sopranos; Indira Hesh, contralto; Lucy Coscia, pianist; Zarah E. Yardum, violinist, and James Philip Johnston, organist and accompanist. A feature of the concert was the appearance of the recently-formed Mme. Fitz Randolph Ensemble. The program, which was under the direction of Mme. Fitz Randolph, closed with the singing by the entire company of the new state song, "Pennsylvania," by Gertrude Martin Rohrer.

ARTISTS SAIL FOR EUROPE

Outgoing Ships Carry Many Persons Celebrated in World of Music

Outgoing ships took many musicians last week. Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, sailed May 29 on the Duilio. Emilio de Gogorza sailed the same day on the Belgenland. Earlier in the week William Gustafson, Metropolitan baritone, sailed from Boston for Sweden with the Swedish Choral Society. Mary Mellish, soprano, sailed May 25 on the Aquitania.

Berthe Bert sailed May 26 on the Suffren with fifteen of her piano pupils who have been awarded scholarships by the Alfred Cortot School of Music. On the Olympic, sailing May 28, went the Rhondra Welsh Male Choir of sixteen voices that has been touring the United States since last September; and Lionel Mapleson, librarian of the Metropolitan Opera Company. Oscar Ziegler, pianist, sailed May 29 on the Ryndam.

Mr. and Mrs. Frederick T. Steinway sailed June 1 on the Resolute. Franz Listemann, cellist and orchestra manager of the American Orchestral Society and of the New York Symphonic Sextet, sailed June 2 on the President Harding.

Helen Miller Marries Gerald Cutler

Announcement has been made of the marriage of Helen Margaret Miller, formerly a member of the editorial staff of MUSICAL AMERICA, later publicity director for George Engles, to Gerald Eugene Cutler, on Tuesday, May 18.

Eleven New Artists Engaged for Metropolitan Opera

[Continued from page 1]

pronounced evidence of interest and approval on the part of the opera-going public than any other.

"The warm appreciation on the part of the board of directors of your devotion, zeal and ability needs no further affirmation. You know the high regard in which we hold you both in your professional capacity and as a man, and our unalterable confidence in you.

"But we wish to give ourselves the satisfaction to testify publicly anew to our esteem for you and to our recognition of the admirable manner in which you have discharged the ceaseless duties of the difficult and exacting position of general manager of the Metropolitan Opera Company.

"With this end in view, at a meeting held yesterday, the board of directors, by unanimous vote, authorized and directed me to extend until May 31, 1931, your contract as artistic and administrative head of this organization, in the capacity of general manager.

"It gives me great pleasure to advise you of this action, which, I trust, you will find acceptable, and I remain, with the expression of my sincere personal friendship and with cordial regards, Very faithfully yours,

"OTTO H. KAHN,

"Chairman, Metropolitan Opera Co.,
"New York, May 14, 1926."

A notice issued from the opera house on May 28 stated that Mr. Gatti-Casazza "takes great pleasure in announcing that he has extended the contract of his admirable collaborator and dear friend, Mr. Edward Ziegler, until May 31, 1931."

In a statement made public last week, the general manager of the Metropolitan said:

"To the subscribers and general public I must express my sincere thanks. They have been more generous than ever in their patronage and appreciation. Indeed, never has the Metropolitan had its performances so largely attended. We have broken the record again. I am very grateful to Otto H. Kahn, president of the board of directors of the Metropolitan, and his colleagues for the new proof of confidence with which they have honored me. I also wish to thank each and all of my collaborators."

This is the second extension of the impresario's contract in two years. In the spring of 1924 the general manager's tenure of his post was unanimously extended to 1929. The recent action of the board reveals the high regard in which Mr. Gatti-Casazza is held by the Metropolitan directorate, which has recently undergone a considerable change in personnel, by reason of a half-dozen additions to its membership. Moreover, the new extension assures that the fortunes of the new house projected on West Fifty-seventh Street will be entrusted to the experienced hands of the Italian impresario. Next autumn will mark the beginning of Mr. Gatti's nineteenth year of consulship.

New American Artists

The new American artists to be heard next season include several names fa-



Joseph Macpherson, American Bass

miliar to the public from appearances in concert and with other operatic organizations.

Elda Vettori, Italian-American soprano, who comes from St. Louis, has been heard widely in recent years with the San Carlo, the St. Louis Municipal and the Washington opera companies. She is said to have discovered her possession of a voice while engaged as a milliner's apprentice. Her first engagement was with the Delmar Opera Company in St. Louis. She studied with Riccardo Delleria in New York and made her formal debut with the San Carlo forces in New York in September, 1923.

Martha Attwood, a young American lyric soprano, has had a considerable experience in concert work and has sung in opera houses in Italy. She is a Baltimore girl and first attracted attention as a recitalist and as soloist with the Baltimore Symphony. She sang in New York as soloist with various clubs, and made a concert tour to the Pacific Coast and sailed for Italy in 1922 for further study and operatic appearances. Miss Attwood gave an Aeolian Hall recital last December, in which she won favorable attention for her singing of modern songs.

Louise Lerch, soprano, comes from Allentown, Penna., where she received her general education and studied voice with Warren Acker. She also became proficient as pianist and organist, and held a church organist's post. She studied voice with Perley Dunn Aldrich, and for a time sang as a church soloist in Pittsburgh. About three years ago she became a pupil of Marcella Sembrich at the Curtis Institute. Miss Lerch has appeared in concerts in her native State and elsewhere.

Joseph Macpherson, bass, a young artist of twenty-five, comes from Nashville, Tenn. He studied in that city for several years under Gaetano de Luca at Ward-Belmont College. He is the son of a clergyman and was "discovered" while singing solos at a camp meeting.

Ruth Page, danseuse, has appeared as solo dancer both in New York and extensively on tour. She was a member of Anna Pavlova's company at one time, touring with that organization in South



Louise Lerch, American Soprano

America and elsewhere. She is best known, perhaps, for her dancing of the solo part in Carpenter's ballet, "The Birthday of the Infanta," with the Chicago Opera Company.

Other New Singers

Among the artists from European countries, several have been heard in America previously. Editha Fleischer, soprano, has been for several seasons a member of the William Wade Hinshaw Opera Company, where she has sustained Mozart rôles, including that of Zerlina in "Don Giovanni." Before coming to America several seasons ago as a member of the Wagnerian Opera Company—with which she sang leading rôles in New York and elsewhere—the singer was a member of several leading opera theaters in Germany. Her engagement for the Metropolitan was announced last year, but her debut was postponed because of a conflicting contract.

Walter Kirchhoff, tenor, has been prominent in German operatic circles for a number of years. He was a member of the former Royal Opera in Berlin, now the State Opera, and received the patent of Kammersänger from the former royal family. He has sung widely in recital in his native country and elsewhere in Europe. His voice is described as of the dramatic tenor type.

Pavel Ludikar, bass-baritone, has for the last two seasons been a member of the Hinshaw Company, singing the rôle of Don Giovanni and other parts in Mozart operas. He is of Czech birth, and has appeared widely in the opera houses of Europe, including those of Prague, Paris, Vienna, Turin and Milan (La Scala) before coming to America several years ago. He has given recitals in New York and other cities. He is known particularly for his performance of dramatic and buffo baritone rôles.

Ezio Pinza, bass, has a reputation in his native Italy and in South America as a singer of bel canto rôles. He has been heard at La Scala and at other important Italian theaters and has sung during the last two summers at the Colon in Buenos Aires.



Edda Vettori, American Dramatic Soprano

George Cehanovsky, baritone, is a Russian artist who has sung with the San Carlo and the Washington opera companies. He has been resident in New York for several years.

Italian Conductor Engaged

Much interest centers in the engagement of Vincenzo Bellezza, a new Italian conductor, who is recognized in Italy as one of the most promising young leaders. He was recently chosen to conduct the Italian repertoire in the spring Covent Garden opera season, now being given in London. Mr. Bellezza has been active as conductor in the past at the Costanzi in Rome and the Colon in Buenos Aires. He is described as himself a composer. His coming to the Metropolitan seems in effect to presage a further strengthening of the Italian wing, begun with the engagement of Serafin two seasons ago.

Complete Roster Named

The complete roster of artists for the new season follows:

SOPRANOS

Frances Alda
Grace Anthony
Martha Attwood (new)
Lucrezia Bori
Ellen Dalossy
Florence Easton
Minnie Egner
Editha Fleischer (new)
Amelita Galli-Curci
Nanette Guilford
Elvira de Hidalgo
Louise Hunter
Maria Jeritza
Nanny Larsen-Todsen

MEZZO-SOPRANOS

Merle Alcock
Cecil Arden
Mary Bonetti
Ina Bourskaya
Karin Branzell
Julia Claussen
Dorothea Flexer
Jeanne Gordon
Kathleen Howard

AND CONTRALTOS

Marie Mattfeld
Margaret Matzenauer
Carmela Ponselle
Ernestine Schumann-Heink
Marion Telva
Henriette Wakefield



Martha Attwood, American Lyric Soprano

TENORS

Max Altglass
Angelo Bada
Max Bloch
Mario Chamlee
Rafaelo Diaz
Miguel Fleita
Beniamino Gigli
Edward Johnson
Walter Kirchhoff (new)
Rudolf Laubenthal
Giacomo Lauri-Volpi
Giovanni Martinelli
George Meader
Lauritz Melchior
Giordano Paltrinieri
Curt Taucher
Armand Tokatyan

BARITONES

Mario Basiola
Louis D'Angelo
George Cehanovsky (new)
Giuseppe Danise
Giuseppe De Luca
Arnold Gabor
Millo Picco
Vincenzo Reschiglian
Titta Ruffo
Friedrich Schorr
Gustav Schuetzen-dorf
Antonio Scotti
Lawrence Tibbett
Clarence Whitehill

BASSOS

Paolo Ananian
Paul Bender
Michael Bohnen
Feodor Chaliapin
Adamo Didur
William Gustafson
Pavel Ludikar (new)
Joseph Macpherson (new)
Pompilio Malatesta
Jose Mardones
Giovanni Martino
Ezio Pinza (new)
Leon Rothier
Friedrich Vajda
James Wolfe

CONDUCTORS

Giuseppe Bambo-schek
Vincenzo Bellezza (new)
Artur Bodanzky
Louis Hasselmann
Gennaro Papi
Tullio Serafin

ASSISTANT CONDUCTORS

Julius Burger
Giuseppe Cesati
Fausto Cleva
Riccardo Delleria
Antonio dell'Orefice
Carlo Edwards
Paul Eisler
Wilfrid Pelletier
Karl Riedel
Vittorio Verse

CHORUS MASTER

Giulio Setti

STAGE DIRECTORS

Samuel Thewman
Wilhelm von Wymetal

STAGE MANAGER

Armando Agnini

ASSISTANT STAGE MANAGER

Oscar Sannce

PREMIERE DANSEUSE AND BALLET

MISTRESS

Rosina Galli

BALLET MASTERS

Ottokar Bartik

August Berger

PREMIER DANSEUR

Giuseppe Bonfiglio

MIME AND DANSEUR

Alexis Kosloff

SOLO DANSEUSES

Florence Rudolph

Lillian Ogden

Rita De Leporte

Mollie Friedenthal

Ruth Page (new)

Mr. Gatti-Casazza confirmed the announcement previously made in MUSICAL AMERICA of his complete program, stat-

[Continued on page 18]



Insulating an Opera Company, or the Question of What It Means to Be "Civic"—Paris Finds a Way to Get Rid of Virtuoso Conductors—Meanwhile, New York's Critical House Tries the Novelty of Being Divided Against Itself—More of the Numerous "Real" Explanations of the Toscanini Case—Cadman's "Shanewis" Refuses to Stay Shelved

DEAR MUSICAL AMERICA:

I HAVE frequently been asked just how much of the "civic" I felt there was in the Chicago Civic Opera Company, and whether other organizations throughout the country might not pattern themselves after this institution in their arrangements for financing and management.

I have hesitated to express any too positive opinion, as I have felt that the Chicago system of many small guarantors has never been fully tried out, and some of the objections which I have heard as to its actual operation are more likely the fault of wheels within wheels and of special circumstances than of the basic idea.

There is no apparent reason why the Chicago system could not function without these interferences and negations of what plainly was intended.

IT is no secret that the company, supported so long by the McCormick and Rockefeller millions, as they were combined in Harold McCormick's former alliance with the daughter of the Standard Oil king, now rests its hope upon, and signs its checks through, the support of Samuel Insull, dictator of various Chicago public utilities.

A remarkably shrewd and far-sighted business man, he proved himself necessary to the opera company. But his career as its leading spirit has not been a bed of roses.

There is a considerable body of Chicago citizens, I have heard, who object to the way the opera is managed. But I am told that they have little mean of making their protests felt.

Now, it is well known among business men that some of our best and most ethically minded financiers believe in a policy of distribution of stock among the greatest number of persons, instead of concentrating it in the hands of a few. They believe, and say experience has shown, that this makes for stability and security.

Particularly has this been true of some of the larger utilities companies of the country. They have thousands of stockholders, so scattered that they never could be called together in sufficient numbers to actually make the administration of these concerns a matter of anything like equal voice on the part of all or even a majority of those financially interested.

Those who find fault with the opera administration in Chicago are inclined to attribute it to a similar situation, though it must be admitted that if this is true it represents just what has been claimed for the Chicago idea—the application of recognized business principles.

Some 2200 guarantors have subscribed small amounts to pledge the half million which is to offset the yearly deficit.

These guarantors are not associated in any tangible body; and I am told that they are never represented in the administration of the opera season. They have pledged their money, and for four years they have contributed from three to four hundred thousand dollars to meet the season's deficit, and by this fact the opera has become known as a "civic" organization.

As far as its direction is concerned, it appears to be a private company, operating exactly as the Metropolitan does.

CHICAGOANS who are known to oppose the present management, say there has been no meeting of the executive committee called this past season. This may or may not be true. The acts of the management are not ordinarily made known to the public. Neither are they at the non-civic Metropolitan, save for some unusual step of great public interest.

Mr. Insull's speech at the close of the Chicago season made known that he had already approached a number of his friends, and had personally received a third of the guarantees necessary to carry on the opera for another period of five years, beginning at the close of next season, when the five years guaranteed by the first drive will have ended.

It is said that a smaller number of guarantors will be called upon in the next term, with each guarantor paying more than is now the case. If this is true, I am told that there is a chance for all the guarantors to secure representation in the management of the company. On the other hand, even if there were only a thousand guarantors, these citizens would form an unwieldy body, unless they were organized from the start. I think it is only to be expected that if Mr. Insull's friends are to form the nucleus of the next body of "civic" backers of opera, they will doubtless see to it that their chief is given a free rein, which, after all, may be exactly what is needed.

ANOTHER arresting item in Mr. Insull's speech, as reported in the Chicago papers, was that there will be no opera season next year unless the guaranty for the second five years has been pledged in advance of the next season, or 1926-27. Supposing the guaranty fails to be underwritten, then there will be no opera in Chicago next season.

I am at a loss to see how the head of an opera company could justify failure to carry out a season already underwritten by 2200 citizens who have been carrying the burden for a matter of four years. Mr. Insull has termed it a business proposition, and said that "no business house would enter a year without knowing that it was to continue in business."

This, I have no hesitation in saying, is a fallacy. If a business house knows it is to cease operation within a given time, it continues in business up to that time, and does not retreat from engagements already made on the ground that it is not going to remain in the field indefinitely.

I am inclined to agree with those Chicagoans who see in this position a lever with which to work on those who had not expected to see the present regime continued in office after the expiration of next winter's season. Mr. Insull apparently expects to remain on duty.

If he does continue as president of the Chicago Opera, he will do so by right of his achievements in five years of direction. He has not considerably reduced the deficit from season to season, but he has given apparent permanence to Chicago's opera. He has shown that business management is possible for an opera company not maintained by private munificence, and the opera he has given to Chicago seems, from all reports, to be of an excellent sort.

There have been what many Chicagoans regard as indiscretions on the part of the management, to be sure, such as letting go such money-makers as Galli-Curci, Chaliapin and Ruffo. No management is perfect, however. Give the Chicago idea its chance! This alone is a good reason for continuing Mr. Insull and his associates in office.

The real cause for protest which Chicagoans would seem to have is that the company is operating on what amount to public funds, freely offered by a large number of private citizens, and that they have almost no voice in the use of these funds—if, indeed, this is true.

PARIS has discovered still another solution of the conductor problem. This is an instrument that beats time mechanically and registers the beats



upon a dial face like that of a clock. It came into being as an aid to the leader of a jazz orchestra and is intended quite as much for the convenience of dancers as for the players. If things get too brisk or too languid the leader changes a hand on the dial and the machine beats a faster or a slower tempo.

Might not this be the means of escaping the false lure—as some would have it—of the conductor's personality at our symphony concerts?

With a hand-beating device that not only registered all possible variations of tempo, but had the proper indications for various changes in dynamics, it should be possible to produce a letter-perfect performance.

Of course, there would still be a leader—call him conductor or chief engineer. It would be his duty to turn the knob which moved the hand to 3-4 or 9-8, to "accelerando" or "pianissimo," and, if necessary, there could be a foot pedal, which, when pressed down, would emit a sound closely resembling a conductorial "sh-h-h."

But I can't help wondering whether the net result wouldn't be about the same, in that there would be virtuoso knob-turners who would find ways of spinning the hands about the dial so dizzily as to send susceptible folk into vertiginous ecstasies, irrespective of the music played—to the end that the technique of the baton would merely give place to that of the clockface, with the final result that the conductor who would spin two dials simultaneously in the performance of ultra-complicated modern music would become even more an object for the eye than the virtuoso of the stick is today.

In fact, almost as thrilling to watch as any really busy tympanist!



HOWEVER, that most eloquent and erudite of critical exegetes, Lawrence Gilman, has become an open champion of star conductors, as Henry T. Finck used to be of the star system in opera.

Gilman writes in the New York *Herald-Tribune* that there simply is nothing in the notion that music can "speak for itself"; and maintains that the only "adequate" performances are the "great" performances and that as soon as conductor is able to give "great" performances, he has become one of the hierarchy of "star" conductors.

This is in answer to an editorial in the New York *Sun*, which suggests doing away with star conductors and depending merely on able men qualified to give "adequate" performances that will let the music speak for itself, as one means of reducing orchestral deficits.

That editorial was not signed by W. J. Henderson. But I have seen remarks of a kindred nature bearing his signature in other years, and I believe that when Mr. Gilman refers to the *Sun's* proposal as "naïve," "trusting" and "a fair dream," with "nothing in it," he is placing himself squarely in opposition to the dean.

That, too, is healthy. I have been somewhat sickened at times by the patting on the back which the reviewers have given each other in the last two or three seasons. The Chotzinoff-Samaroff repartee restored something of my waning respect for the press.

So, too, Henderson's digs at what he has styled "Pollyanna criticism."

Artists have about given up disputing

with critics. If the critics can't dispute among themselves, of what use are they, anyway?

Controversy is the very breath of criticism. Take that away, and what is written about music would lose half its savor.

If Henderson is not so inclined, will not some younger and more aggressive writer riddle Gilman's arguments as I am satisfied they could be riddled by one who is thoroughly convinced that music is being led astray by the conductor pseudolatry?



SPEAKING of Chotzinoff, I note that he has placed the *World* in the position of contradicting itself with respect to Toscanini's sudden departure from La Scala. It was only to be expected that this paper, which has been consistently hostile to Mussolini, would find, if possible, some way to place the famous conductor in opposition to the Duce and attribute what happened at La Scala to governmental tyranny, or the defiance of it.

Chotzinoff saw Toscanini in Milan, and quotes him as saying that the talk about his having left La Scala because of the Fascisti, or because Mussolini did not attend the premiere of "Turandot," "is all nonsense." His article tends to bear out other assertions to the effect that the famous conductor has had no end of trouble with his players since he returned to Italy.

"Trouble, trouble, always trouble," Toscanini is quoted as having said, in referring to his Scala orchestra. "The good men leave. They go to America where they can make more money."

Then, from some of the players, the *World* music writer learned that the maestro has "been a very devil to get along with," and that after his American experiences with the Philharmonic, "nothing has seemed to satisfy him."

Which is one way of paying a Herculean compliment to America's oldest symphony orchestra.

ANOTHER critic well known in New York—Max Smith, formerly of the *American*—and one who has been closer to Toscanini than any of his fellows, writes in the *Herald Tribune* that "Arturo Toscanini is a law unto himself."

Not that this statement will ring in New York ears as something new or revelational. But Smith denies that Toscanini has resigned. He is only resting after a period in which his nerves were highly wrought; and he even consults with Angelo Scandiani, general manager of La Scala, in his home.

Yet Toscanini told Chotzinoff—when the latter held out to him the bait of a possible new opera house in America where he could be czar—that he was "no longer interested in opera." He had conducted it for forty years and he had lost its zest.

Perhaps this is another gigantic tribute to the Philharmonic.

TOSCANINI, it seems, has been sued by a violinist who alleges that the conductor defamed him by saying that no "weaklings" were wanted and that this man was "feeble." The "dummy" of a recent mid-western altercation can no longer consider himself alone in his glory.



I WAS glad to hear that Charlie Cadman's opera, "Shanewis," is to be revived soon in the Hollywood Bowl. If ever an American composer deserved success it is Cadman, for he has worked patiently and doggedly, in spite of many obstacles; and in "Shanewis" he has produced a work which has had more

[Continued on next page]



[Continued from preceding page]

performances, I believe, than any other American opera.

"Shanewis," you will remember, survived its first season at the Metropolitan. Only one other American opera there has done this—Henry Hadley's "Cleopatra's Night." There were five performances of "Shanewis" the year of its premiere (1917-18), and three the next season, when it was combined with "The Legend" and "The Temple Dancer."

But that did not end its career. I understand that the composer has received "rentals," as the term is used, on about ten occasions since, and now it is to be given as a huge pageant at Hollywood, with something like 2000 persons participating.

After all, the only real test of success for an opera is—can it hold its own with the public in competition with the works that have preceded and followed it?

If any of the American operas given at the Metropolitan in other years had been able to do that, they would have been successes in spite of what the critics said about them. That none of them stirred sufficient interest to justify their being retained, is what forces the best friends of American music to lump them all as failures.

But there have been temporary failures that have afterward been converted into successes. "Madama Butterfly" was one of them. "Carmen" was another. Wagner had more than one.

Let us all hope that "Shanewis"—which MUSICAL AMERICA's reviewers treated at the time of its premiere as sounding more like real opera than any of its predecessors—has in it the spark that will not permit it to be shelved simply because it is no longer heard at the Metropolitan. If it can find favor elsewhere, it may yet return to that sacred fane.

At any rate, it is scarcely fair to an American work of this kind to so order its destiny that only the most sophisticated patrons of the most opulent opera house in the world should pass judgment upon it.

If the West takes it to its heart, "Shanewis" may yet come into its own.

Meanwhile, the Chicago Civic Opera Company is going ahead with preparations for a later Cadman work, "The Witch of Salem."

Like his "Shanewis," this composer has a heartening way of coming back.



FOR one, shall be only too glad to have five years more of Giulio Gatti-Casazza at the Metropolitan.

The renewal of his contract until 1931 was something more than a tribute to his management of that august temple.

It means that there will be no swapping of horses in the middle of the stream.

The transition from the old Metropolitan to the new will be bridged over with a minimum of disturbance.

Mr. Gatti began life as an engineer. He knows a thing or two about bridges.

The new extension of his contract is the third in the last few seasons, and assures him a tenure of twenty-three years—as compared with Stanton's ten, Grau's nine and Conried's five (with a year also for Abbey and another for the Abbey-Grau combination). It means that the Metropolitan to arise on Fifty-



seventh Street will be in administration and all that this means, as well as in name, a continuation of the glorious old Metropolitan which will not pass without a pang, even for those who are the most utterly convinced of the wisdom and necessity of a new home for New York's opera.

CHICAGO, too, is planning a new home for its opera—one that will be self-supporting, with quarters for business houses and possibly for some municipal offices, according to manager H. M. Johnson. The idea of including a smaller auditorium for intimate works, besides the large one for the most elaborate grand operas, is a good one that I should like to see carried out in New York, as well as in Chicago. Experience has shown that if many exquisite small works are to be done justice they can neither be produced in the big opera houses nor left to shift for themselves in the hazy-burly of the theaters.

IT is something of a feather in the cap of Buenos Aires that it should anticipate New York in mounting Puccini's "Turandot," as well as Boito's "Nerone." Not all the enterprise of music is concentrated in North America.



OVER in England, Compton Mackenzie has written that he is beginning to "revolt against this excessive worship of Bach," thereby joining hands with some of those on this side who have made clear their ennui with respect to Beethoven. All that is now necessary is to reprint some of Henry T. Finck's remarks about Brahms, and "the three B's" can be considered demolished. There remain, however, Baumgartner, Lord Berners and Badarzewska.

NOW that Maria Jeritza has emerged victorious in the first round of her suit to prevent the use of La Jeritza as a name for a brand of cigar, I shall look to see an enormous falling off in the consumption of tobacco in New York.

ONE of the members of your staff with a passion for accuracy has questioned my reference to Rosenthal last week as "not yet out of the fifties." Further consultation of biographical volumes shows that the weight of authority is against me. For, while one of these gives the year of the pianist's birth as 1867, which would make him 59, four agree that he was born in 1862, so that he is now 64. This, however, leaves him a much younger man than many of those who heard him on his first American tour in the eighteen-eighties have supposed him to be.

IGNACE JAN PADEREWSKI is not going to Poland, but to Switzerland. Having played a noble part in the liberation of his country, his lofty spirit can have quite enough of revolution in the music of Chopin.

IN view of the criticism that has been heaped upon a certain general of the Marines, is it a breach of etiquette for a conductor to discipline an orchestra he leads as a "guest"?

NEW YORK recently celebrated the centenary of the purchase of Manhattan Island from the Indians for \$24. That sum would almost buy three orchestra seats at the Metropolitan, when Deems Taylor's American opera is given next season.

A NEW system of stage lighting, now being tried out in a Shakespearean revival, is said to do away with the necessity of make-up. This is going to make a lot of trouble for stage-folk—removing their every-day complexions before going on the stage and putting them back again when they leave the theater after performances, observes your



PIANISTS LEAD N. Y. PHILHARMONIC LIST

Violinists and 'Cellists Include Distinguished Artists

Four violinists, six pianists and four 'cellists are included on the list of soloists announced by the New York Philharmonic Society for appearance during the season of 1926-27 with the Philharmonic Orchestra, Willem Mengelberg, Arturo Toscanini and Wilhelm Furtwängler conducting.

Scipione Guidi, concertmaster of the Philharmonic; Paul Kochanski, Joseph Szigeti and Efreim Zimbalist comprise the violinists scheduled.

The pianists are Alfred Cortot, who has not been heard in this country since the season of 1924-25; Carl Friedberg, who returned to the concert platform last winter after more than a year's absence; Ossip Gabrilowitsch, conductor of the Detroit Symphony; Walter Gieseking; Gitta Gradowa, who will make her first appearance with an orchestra in New York, and Ernest Schelling, composer and conductor of the children's concerts of the Philharmonic.

The 'cellists include Pablo Casals, Hans Kindler, Leo Schulz and Cornelius van Vliet. The two last-named are first 'cellists of the Philharmonic Orchestra.

Southerners Organize for Glee Club Contest

BIRMINGHAM, ALA., May 29.—Plans are being made to hold the first contest of the newly formed Southern Intercollegiate Glee Club Association next February in Birmingham under the auspices of the Second Southern Eisteddfod, which will again be under the auspices of the Allied Arts Club. The prize will be \$1,000 if the plans are successful. The Glee Club that wins the Southern championship in this contest will then go on to New York to compete in the national contest in Carnegie Hall. Tom Garner, of the University of Alabama, was elected president of the Southern Glee Club Association at the meeting held in Birmingham this month; C. W. Price, Wofford College, Spartanburg, S. C., vice-president; Maurice Matteson, University of South Carolina, Columbia, S. C., treasurer, and Maxie C. Collins, Furman University, Greenville, S. C., secretary.

Cincinnati Opera Roster Increased

CHICAGO, May 29.—Riccardo Martin, formerly of the Chicago and Metropolitan operas; Ernesto Torti, baritone of the Chicago Opera, and Robert Ringling, baritone, have been added to Clarence E. Cramer's roster for the Cincinnati opera season. Mr. Martin will sing *Don José*; Mr. Torti will include *Rigoletto*, *Manfredo* in "L'Amore dei Tre Re" and other rôles in his repertoire, and Mr. Ringling, who has sung much in Europe, is scheduled to sing *Falstaff* and *Amonasro*. This engagement will mark his first American appearances in opera.

San Francisco Opera Announces New Artists

SAN FRANCISCO, May 29.—The sale of seats for the San Francisco Opera Company's season, which opens in September, is the heaviest in the four years of the Opera Association's history, according to Edward F. Moffatt, business manager. Artists who will make their first appearance with the San Francisco Company this season are Louise Homer, who is to sing once in "Samson et Dalila"; Luella Melius, coloratura soprano; Charles Marshall, tenor; Richard Bonelli, baritone; Kathryn Meisle, mezzo-soprano, all of the Chicago Opera Company; Claire Dux, soprano, and Paul Althouse, tenor. The two latter have never sung in opera here. Favorite artists included Tito Schipa, Marcel Journet, Claudia Muzio, Cesare Formichi, Antonio Nicolich, Ludovico Oliviero and Vittorio Trevisan, will appear in new rôles as well as in those of past seasons' successes. M. M. F.

Seven Artists Chosen at Preliminary Audition of Stadium Competition

The last of the preliminary auditions for the Stadium concerts was held Monday and Tuesday of last week in Aeolian Hall by the National Music League.

Seven artists were chosen—Hazel Huntington, soprano; May Barron, contralto; Robert Norton and Dudley Marwick, baritones; Chester Barris, pianist; and Joseph Coleman and Mary Louise Gale, violinists—who, with some fifty other artists already selected from other preliminary auditions held throughout the past year by the National Music League, of which Mrs. Otto H. Kahn is president, are competing in the final auditions being held this week. Those chosen in the finals will appear as soloists with the Philharmonic Orchestra at the Stadium concerts this summer.

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Inc., has also announced that there are on sale season ticket books, some with fifty-six, some with twenty-eight admissions to the field for \$50 and \$25 respectively. Tickets from these subscription books may be used any evening and any number of tickets may be used for any concert.

Rosa Ponselle Convalescent After Operation

Rosa Ponselle is recovering from an operation for appendicitis in the Fifth Avenue Hospital in New York. She has engaged passage on the Berengaria, sailing June 23, for a summer in Italy and France.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

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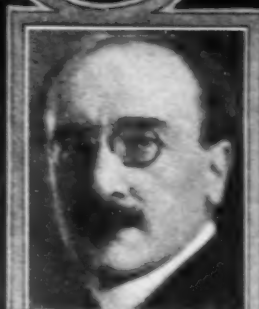
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QUAKER CITY HAILS HADLEY'S RESURGAM

Two Choruses End Seasons—
Suzanne Keener Sings for
Benefit of Blind

By W. R. Murphy

PHILADELPHIA, May 29.—Two works by Henry Hadley were heard at the final concert of the Choral Society's season, in the Academy of Music. These were the premiere of his "Resurgam," a setting of Louise Ayres Garnett's poem, and the "Angelus," slow movement of his third symphony, played for the fourth time anywhere. Mr. Hadley conducted the latter and Dr. Henry Gordon Thumler, the veteran conductor of the Choral Society, had the honor of giving "Resurgam" to the musical world. He had the chorus drilled to high excellence of intonation, attack and dynamic shading, and so well was the work sung that Mr. Hadley expressed gratification, from the stage, at the success of the premiere. The work is written for chorus and four solo voices, very gratefully from the vocal standpoint, and is orchestrated with variety and color, but never with an overwhelming of the voices for the sake of orchestral impressiveness or climaxes. The Finale, a double chorus, "I Praise Thee," is a magnificent piece of choral writing.

The Palestrina Choir, under the adept direction of Nicola Montanari, concluded the season of the Fortnightly Forum in

the auditorium of Saint Joseph's College, under the auspices of the Catholic Alumni Sodality. Both ecclesiastical and secular numbers were given by the chorus of ninety-five, especially trained in a cappella singing. Selections from the "Missa Festiva" were a feature of the program. Rev. R. J. Tracy, S. J., moderator of the Forum, announced a third season beginning in October, so successful have these bi-weekly Sunday events been.

Suzanne Keener, coloratura soprano of the Metropolitan, was the delightful soloist at the annual concert in the Academy of Music for the benefit of the Blind Relief Fund, which, under the directorship of Isabel Kennedy, is accomplishing a most valuable work. Miss Keener sang with fascination and fresh tone the "Caro Nome," "Una voce poco fa" and other standard florid pieces. Of special attractiveness were a Russian group in native costume, and a brace of old-fashioned songs, in which she appropriately wore a "befo de wah" costume dating prior to the Civil War. Clarence Furhman supplied competent accompaniments and played interestingly in two groups of piano solos.

A spring festival was given during the week by the Settlement Music School, which afforded a striking demonstration of the work of the students and the valuable effect such work has in the musical development of the community. In addition to several sessions devoted to playing by the students, including a specially fine exhibition this afternoon by the advanced department, the social settlement side of the enterprise was shown, including dramatics, boy scout work and folk-dancing.

KANSAS CITY CLUB HEARS L. V. SAAR'S PRIZE TRIO

Bennett's Prize-Winning Cantata Sung
—Program Followed by Annual
Breakfast

KANSAS CITY, Mo., May 29.—The annual evening concert of the Kansas City Musical Club was given recently in the Grand Avenue Temple, the guest artist being Louis Victor Saar, Chicago, composer-pianist, winner of the club's prize offered in the 1925 National Federation contest at Portland. With Margaret Fowler Forbes, violinist; Delsohn Conway, cellist, and Mr. Saar, at the piano, the prize-winning trio was played here for the first time. The composition is free from the superficial modern affections; in fact it suggests music of the Cesar Franck period—closely knit ideas, interestingly developed. The audience frankly approved and applauded heartily.

The program opened with a group given by Bertha Barnaby, organist; Mrs. Lewis Hess, contralto; Mrs. Grace Nelson McFerman, soprano; Gladys Schmorff, pianist, and Pearl Roemer, accompanist, contributed to the success of the program. Another prize composition, also chosen at the 1925 Portland meet, was Charles Bennett's Cantata, "The Lady of Shalott," sung as a closing number by the Women's Choral

Club, Earl Rosenberg, conductor; Mrs. Frederick Shaw, pianist; Alberta Blattmann Goodwin, soprano; George Arnold, baritone; Margaret Forbes, violinist, and Delsohn Conway, cellist. Under the earnest direction of Mr. Rosenberg, the ensemble sang with fine effect.

Following this event closely was the club's annual breakfast at the Muehlebach Hotel. A short musical program given by the Mora Moreland Peck Harp Ensemble, Roy Mace, tenor; Mrs. C. W. Coppock, violinist, and Mrs. B. J. Dalton and Elizabeth Puckett, accompanists, was followed by a fashion revue. Mrs. Frederic Shaw, the outgoing president introduced, before the program, Mrs. Martha Thompson, recently elected to that position, and Mrs. H. C. Doyle, first vice-president; Lucy Parrott, second vice-president; Pearl Weidman, third vice-president; Mrs. Leslie Barber, recording secretary; Mrs. Maclay Lyon, corresponding secretary, and Mrs. Bowden Bird, treasurer.

BLANCHE LEDERMAN.

CHOPIN CLUB'S PROGRAM

Providence Musicians Observe Special
Day with Luncheon and Music

PROVIDENCE, R. I., May 29.—The Chopin Club's "red-letter day" of the year was recently observed in the ballroom of the Narragansett Hotel with a luncheon and a musical program.

W. C. Tremaine, of New York, was the guest of honor and chief speaker. In the absence of the president, Mrs. Edgar J. Lowmes, the first vice-president, Mrs. Walter A. Peck, presided. Speakers included Rev. Dr. Philemon F. Sturges, Mrs. George W. H. Ritchie, honorary president of the Chopin Club; Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs; Mrs. George Hall, member of the National Board of Music Clubs of America.

The musical program was given by Charles Bennett, baritone, of Boston; Maria Iacovino, of Rhode Island, soprano; Rose and Charlotte Presselle, of Providence, pianists. N. B. P.

Ethel Glenn Hier Visits Tenafly

TENAFLY, N. J., May 29.—Ethel Glenn Hier, composer and pianist, gave an interesting talk on the MacDowell Colony at Peterboro, N. H., before the Friday Morning Club. Following her talk, Miss Hier played her own piano suite, "A Day in the Peterboro Woods." Mrs. William Dean Embree, contralto, was heard in four songs, "Japanese Lullaby," "May Song," "When Love Comes," and "Down in the Glen," by Miss Hier. At the conclusion of the program, the Club voted to send a check to Mrs. MacDowell for the endowment fund.

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A. F. L.



Photo by Dorek, Duluth

Arthur Kraft

Tenor

BACH FESTIVAL

New York Times, May 16th, Otis Downes

Mr. Kraft made a special effect with the strange and difficult solo. Mr. Kraft did much commendable singing of cruel music and of the solo singers was one of the best.

Philadelphia Pub. Ledger, S. L. L.

Mr. Kraft showed a fine voice and excellent execution in the difficult tenor solos.

New York Herald Tribune, Goldsmith

Arthur Kraft is worthy of laudation. His singing was one of the loveliest things heard today.

Evening Post

As tenor soloist did lovely work.

Bethlehem Globe Times

Possesses a voice of natural tenor quality and controls admirably. Nor is he reluctant to sing the highest tenor notes in Bach, taking A's and even B's with clarity and fine placement. His first solo was splendidly given.

RECITAL

There is a lovely middle register and a vibrant solid top. He is an intelligent tenor (rara avis). It isn't often we hear "Du bist die Ruh" on a tenor tongue sung as he did yesterday. "Ungeduld" was electrifying. He is a fine tenor and we'd like to hear him as often as he cares to come to Pittsburgh. —Harvey Gaul, Pittsburgh, Pa., April 6, 1926.

NEXT SEASON

Mr. Kraft has also been engaged to sing Bach St. Matthew Passion with the Mendelssohn Choir of Pittsburgh, Pa., April, 1927, and his next season's work already includes a three weeks' tour through the middle west and February will find him again in Florida.

SUMMER SCHOOL

Mr. Kraft will have charge of the voice department of the Civic Summer Master School of Music at Winston-Salem, North Carolina, June 14th to July 24th, 1926.

From August 1st to Sept. 11th, 1926, he will conduct a class in voice culture at his summer home, Watervale, Arcadia P. O., Michigan, which is near Frankfort, Mich.

Mr. Kraft will have the assistance of ROBERT MACDONALD, the well-known concert pianist, who will teach piano and accompanying.

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America Fully Recognized

THE American Supplement, which comes with the six volume set, is an indispensable record of American musical achievements, persons, organizations and institutions. The total number of entries in this work is over 2650. Brief reference is made to about 2000 American musicians, but biographical sketches are made of 700 American musicians. A number of important foreign contemporaries have been mentioned in this work and the many general articles cover subjects such as Indian music, Negro music, orchestras, the piano, ragtime, public school music, the phonograph, etc.

This is the latest work of its kind in print. Here are a few of the "moderns" covered in its pages—

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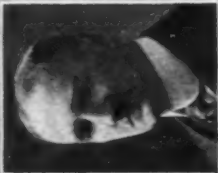
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Kansas City's Own Opera Season Brings Delight

KANSAS CITY, MO., May 29.—For the sixteenth season of opera in English, given by the Kansas City Civic Grand Opera Company in the Shubert Theater, May 17 to 22, Mr. and Mrs. Ottley Cranston, directors, presented two performances each of "Aida" and "Fra Diavolo," and one of "Faust," "Tannhäuser" and "Martha," with a special matinee featuring the first scene from "Martha," the Garden Scene from "Faust" and a dance revue, "Evolution of the Dance," directed by Marie Kelly Mack. N. DeRubertis deferred a visit to Italy to guide the orchestra through the eight performances.

"Aida," produced by the Company for the first time in twelve years, opened the season, with interest centering in Nita A. Taylor, who sang brilliantly the name rôle for the first time. The cast was completed by Herschel Hawley, Catherine Rue Rolling, an admirable Amneris; Walter Wheatley, guest tenor, impressive as Radames; Ottley Cranston, Robert White, James Mack, Vesta Brock and Leah Wheeler. Gladys Cranston returned from England to assist her parents in general direction of the operas, was the alternate Aida. She impersonated the slave girl with outstanding excellence. Thelma Hindes Bollinger was, in the same production, a vocally effective Amneris. R. A. Couchman, Fred Waldron, Harriet Freidman and Ruth Herbert constituted other changes in the cast.

"Fra Diavolo," added this season to the repertoire, had the comedy parts well interpreted by Mr. and Mrs. Cranston. Gladys Cranston was a comely Zerlina and Earl Kardux, of Topeka, Kan., the Lorenzo. Walter Wheatley was a very satisfactory Fra Diavolo. Others heard were Robert Phillips, Porter Lister, Harold Herndon, Harry Dille, Herbert Fraher, G. R. Getz, H. J. Lane and M. Goldberg. The same cast was heard the second performance with the exception of Cecil Sanders, Lorenzo, and Charles Stickel, Matteo.

"Faust" brought a large audience to applaud two heralded young singers. Roy Mace was Faust. His beautiful lyric voice rewon honors that were his last season. This voice is somewhat light for much of the Gounod music. Mr. Mace's restraint in its use was admirable, however, and the audience singled him as a favorite. Gladys Morrison was another popular member of the cast. Marguerite was this eighteen-year-old girl's first important rôle. Her voice was generally pleasing and in the Church Scene, particularly, she evinced decided histrionic ability. Finished work of Mr. and Mrs. Cranston, as Mephistopheles and Martha, won applause. May Kelly Lyons' Siebel combined commendable voice, action and appearance. R. A. Couchman and Herbert



Photo by Nicholson Photo by Strauss-Peyton Photo by Strauss-Peyton
THREE PERSONS WHO WERE PROMINENT IN THE SUCCESS OF MISSOURI PRODUCTIONS

Left to Right, Marie Kelly Mack, Under Whose Direction the Ballets Aroused Much Favorable Comment; Ottley Cranston and Mrs. Cranston, Who, Besides Being General Directors of the Season, Appeared in Several Rôles

Fraher were satisfactory as Valentine and Wagner.

In "Tannhäuser," Nita A. Taylor proved Elizabeth her most distinguished rôle. She acted through the opera with impressive conviction, and has seldom been heard to better advantage vocally. Mr. Wheatley, as Tannhäuser, kept the standard of his work high, and Stanley Deacon won praise as Wolfram. Venus

was aptly portrayed by Dorothy Opplyn. She sang the part with genuine appreciation of the text. Ottley Cranston, Roy Mace, Herbert Fraher, Russell Dary, Robert Phillips and Gladys Morrison were others of the cast.

"Martha" closed the season with excellently chosen principals, including Helen Lynch Haner, Catherine Rue Rolling, Roy Mace, Ottley Cranston and R.

A. Couchman. The chorus was generally reliable in their various appearances, and the ballets, under Marie Kelly Mack's splendid direction, aroused sincere enthusiasm. William J. Mack was most successful as technical director and Emma G. Cook was an efficient associate manager. The season was sponsored by the Kansas City Federation of Music Clubs. BLANCHE LEDERMAN.

Will Stimulate Study at Milwaukee

MILWAUKEE, May 29.—The Civic Music Association of Milwaukee has been radically reorganized and a new line of activities has been assumed which it is expected will make it a leading factor in the promotion of the musical welfare of the State. The former general board of the Association has been dissolved, and the work of the organization and the name has been assigned to what was known formerly as the Active Musicians' Division of the Civic Music Association.

The new officers chosen for the coming year are: president, Frieda Koss; first vice-president, Herman Smith; second vice-president, Adeline T. Ricker; treasurer, Nathan Aarons; secretary, Gretchen Gugler; directors, Edmund Gram, Liborius Semmann, Addie Gay, Claire Jacobs, Ella Smith Philipp, Mar-

garet Rice, Frederick Carberry, Rudolph Kopp and Carl Mueller.

Charles W. Dodge, one of the founders of the organization and for many years its president, was elected the first honorary member of the new organization.

One of the first moves of the Civic Music Association is that of stimulating study of music in the Milwaukee high schools by means of gold medal awards to the best students in music. Nine gold medals will be given annually, one in each of the Milwaukee high schools.

The judges who will make the annual awards are the teachers of music in each high school, the supervisor of music for all Milwaukee schools and the president of the Civic Music Association. A fund of several hundred dollars has been set aside so that the award can be made perpetually.

Another project which the Civic Music Association has taken up is to give a series of concerts in the Auditorium each year for school children by the Chicago Symphony. By booking the or-

chestra to give a matinee on the days when it is scheduled to play in the evening in the Pabst Theater, the concerts can be given cheaply. Estimates have been given that 4000 children could be accommodated at a charge which would not run over forty cents each, and may be only twenty-five cents each.

The Civic Concert League, which is entirely dissociated from the Civic Music Association, has finished its campaign for members who will pay \$5 each for a season's concerts on a co-operative basis. A total membership of 2700 was obtained, and six of the finest attractions obtainable will be purchased with the \$13,500 available. This money will be used only to engage artists and to pay for the hall. All admissions will be general, with no seats reserved. The cost of each ticket, even for the best attraction, will be only eighty cents each, or thereabout. C. O. SKINROD.

Schumann Heink Booked for Fargo

FARGO, N. D., May 29.—Ernestine Schumann Heink will give a concert in Fargo on June 30 for the benefit of the Disabled American Veterans, according to A. M. Johnson, State commander for North Dakota. G. S., JR.

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LONG BEACH SEASON BRINGS CLUB EVENTS

Local Singer Returns—Elks Honor Mothers' Day With Music

By Alice Maynard Griggs

LONG BEACH, CAL., May 29.—A talk on the fundamentals of singing given by Estelle Brown Mills of Los Angeles, was illustrated by vocal solos, duets and quartets, sung by Mmes. Scsepitz, Richards, Reddick and Oliver, and William Gertin and Percy Olds.

Rolla Alford, baritone, who spent two seasons in New York with Yeatman Griffith, and was director of music of Grace Methodist Episcopal Church while in New York, gave his first recital since his return to Long Beach, May 7. A recitative and aria from "The Seasons," by Haydn, showed to advantage the wide range and beautiful quality of Mr. Alford's voice. His other numbers, including works by Martini, Schumann, Grieg and old English, Scotch and Italian compositions, were well rendered. A group of songs of Gypsy life, and rural Irish songs, sung in costume, were especially interesting. The singer's wife, Dorothy Bell Alford, was the accompanist. Mr. Alford has been appointed director of music in the First Baptist Church of Long Beach.

In honor of Mothers' Day, the Elks Lodge gave a program, when the Chanters, directed by Joseph Ballantyne, sang a number of choruses. Solos were given by James G. McGarrigle, James J. Buntin, P. J. Golden and Mrs. Louis Olsen.

For the last session of the season of the Long Beach Chapter of the Delphian Society, the president, Ada Potter Wiseman, arranged a delightful musical program. Mrs. William W. Mabee, chairman of church music for the National Federation of Music Clubs, spoke on the

relation of folk-song to church music. Dora Topping-Brown, vocal teacher, spoke on French opera, and Bess Daniels of the University of California extension course, spoke on German opera. Mrs. Wiseman sang, and Pauline Farquhar, pianist, and Eva Anderson, violinist, assisted on the program.

A "calendar program," the months of the year represented by suitable numbers, was given by the Woman's Music Study Club recently. Soloists were Mmes. Robertson, Allen, Timerhoff, Good, sopranos; Mrs. E. E. Tincher, contralto; Gaynelle Shadle, mezzo-soprano; Pauline Venable, Olive Haskins and Amorita Fauver, pianists. The Club also gave a musicale, when the soloists were Ruth Foster Herman, contralto; Betsy Shelton, harpist, and Rolla Alford, baritone.

Pauline Farquhar, pianist, and Mrs. W. L. Porterfield, contralto, gave old Italian compositions, before the Long Beach Art Association, when Alice Maynard Griggs spoke on "Early Italian Art and Artists."

Wichita Concerts Maintained

WICHITA, KAN., May 29.—Mrs. Odell Stone Gray, coloratura soprano and a teacher at the Coleridge Taylor Conservatory, gave a recital of much merit recently. She sang music by Mozart,

Handel, Verdi and Gounod, in addition to Negro spirituals. Mrs. J. C. Newman of Friends University was the accompanist. The Academy of Fine Arts presented pupils of Grace Baker Shanklin, Vida Baum Suttle, Rose Tucker Drake and Carol Stone Shelly in two recitals in the Twentieth Century Club House. The American Legion Band opened the park concert season with a program in Riverside Park. The Ladies' Guild of St. Paul's Lutheran Church recently gave a benefit musicale in the Twentieth Century Club House. The following appeared: Mrs. R. D. Wilber, Lester Weatherwax, Mrs. V. L. Johnson, Weldon Wilber, Laura Bauerle and Sue Webb Fulton. T. L. K.

New York Soloists Score in "Creation" in Manchester

MANCHESTER, CONN., May 29.—In the new Methodist Episcopal Church on a recent Sunday evening, a capacity audience of 1500 assembled to hear "The Creation" sung by the choir, augmented to forty voices. Lillian Gustafson, soprano, Ernest Davis, tenor, and Fred Patton, baritone-bass, were the soloists. The choir work, as the result of Archibald Sessions' training, left nothing to be desired. As organist, his adaptation of accompaniments from the orchestral score was especially noteworthy. The soloists were all acclaimed for their fine singing.

TOLEDO SCHOOL STUDENTS SUCCEED IN "TROVATORE"

Third Annual Festival Includes Program in Which Pupils Appear as Band Conductors

TOLEDO, OHIO, May 29.—Four Toledo high schools, Scott, Waite, Libbey and Woodward, took part in the festival in the Coliseum which opened with the junior high concert under the direction of Mr. Wille. Clarence R. Ball, supervisor of music in high schools, directed the festival. The combined bands, numbering 100 instruments, were led by G. V. Sutphen. Bessie Werum directed orchestras numbering over 200 instruments.

This is the third annual festival given by Toledo schools. Ensemble numbers included music by Brahms, Ganne, Bizet, Rossini, Flotow, Beethoven, Elgar, Gounod and Schubert.

A novel feature of the band concert was the appearance of students as conductors.

The climax of events came the third night when Clarence Ball presented the combined glee clubs in a stirring performance of "Il Trovatore." The chorus, large, well trained and alert, was effective.

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Oklahoma City Hears Manuscript Recital

OKLAHOMA CITY, May 29.—Among the interesting events of the recent convention of the Oklahoma Federation of Music Clubs was the manuscript organ recital in the First Baptist Church. The recital was in the nature of a composition contest open to the entire United States. Each number was limited to five minutes. The music creations of ten States figured in the contest: New Jersey, Maryland, New York, Florida, Pennsylvania, Missouri, Illinois, Wisconsin, Minnesota and Oklahoma.

The first number on the program, "Basso Ostinato" was composed by Edwin Hall Pierce of Auburn, N. Y. Marie Crosby, for many years organ and theory instructor at Phillips University, Enid, was the only Oklahoma entrant. Mrs. Carrington Thomas came from her home at Tallahassee, Fla., to present her compositions. C. M. COLE.

Quartet Plays for San Jose Pen Women

SAN JOSE, CAL., May 29.—The Santa Clara County branch of the League of American Pen Women were entertained by Mrs. A. A. Hughes at her Palo Alto residence recently, with a delightful musical program given by a string quartet from the San Francisco Symphony. Mary Pasmore and Modesta Mortensen, violinists; Eric Weiler, viola player, and Dorothy Pasmore, 'cellist, gave the ensemble portion of the program. Helen Atkinson contributed violin solos, and a talk on art was given by James G. Swinerton. M. M. F.

Band Concerts Are Announced for Pittsburgh Parks

PITTSBURGH, May 29.—This summer, for the first time, this city will have its own Municipal Band, to play in the parks. In previous years the Civic Club has sponsored the concerts, but now the municipal authorities are behind the movement. There will be forty-four concerts this year. W. E. B.

Sorority Chooses Officers

PORTLAND, ORE., May 29.—The new officers of the Mu Phi Epsilon Musical Sorority are Lucille Morton, president; Lillian Pettibone, vice-president; Mildred Steinmetz, treasurer, and Gladys Whitney, secretary.

Frank Deeley, a pupil of Bruno Huhn, has been appointed tenor soloist of the First Baptist Church of Newark, N. J.

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IRENE WILLIAMS

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MOZART FESTIVAL

DON GIOVANNI.

Irene Williams was entrancingly lovely as Zerlina. One of the histrionic and vocal gems of the performance was her song in the first act, "Scold Me, Dear Masetto," which she invested with a naivete that was refreshing. Miss Williams gave a sparkling interpretation of this role and made it one of the outstanding parts of the opera.

The Enquirer, Cincinnati, May 7th, 1926

DON GIOVANNI.

First singing honors must go to the charming Zerlina, Irene Williams, who possesses the light, flexible voice which the Mozart music demands. In addition she was good to look at and as good an actress as a singer.

The Cincinnati Post, May 7th, 1926

DON GIOVANNI.

Irene Williams, an American, with a rarely lovely voice, created a sensation as Zerlina.

The Daily Times-Star, Cincinnati, May 7th, 1926

DON GIOVANNI.

As Zerlina, Irene Williams proved herself to be a Mozart singer par excellence. Her voice is of limpid purity, is evenly developed, and she uses it with intelligence and skill. She is also an accomplished actress.

The Cincinnati Commercial-Tribune, May 7th, 1926

COSI FAN TUTTE.

Irene Williams, who made such a splendid impression in "Don Giovanni," was exquisite as Fiordiligi, one of the two sisters about whom the plot revolves. Hers is the ideal Mozart voice, flexible and lovely; added to this her beauty and charm prove an irresistible combination.

The Cincinnati Post, May 8th, 1926

COSI FAN TUTTE.

Irene Williams was an exquisite Fiordiligi, giving a performance of consummate artistry.

The Cincinnati Commercial-Tribune, May 8th, 1926

MARRIAGE OF FIGARO.

Miss Williams' soulful utterances to an imaginary lover in "Oh, Come My Heart's Delight," were irresistible in their appeal, quite apart from the beauty of her singing, which has been one of the pleasant features of every performance.

Cincinnati Enquirer, May 9th, 1926



Photo by White Studio, N. Y.

MARRIAGE OF FIGARO.

Undoubtedly the most accomplished member of the company which has been seen here during the festival is Irene Williams. By every standard she is the greatest Mozartian of them all. Her Zerlina, her Fiordiligi and her Susanna proved it. In the latter role yesterday she completed the conquest which she started on Thursday. We have heard no more satisfying Mozart singing than hers in Susanna's aria, in the last act yesterday.

Cincinnati Commercial-Tribune, May 9th, 1926

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Rochester Forces Announce Conneaut Lake Bills



Photo by Moser

Emanuel Balaban, Who Will Conduct the Rochester Opera Company Performances at Chautauqua and Conneaut Lake This Summer

ROCHESTER, May 29.—The Rochester Opera Company and sixty members of the Rochester Philharmonic, as previously announced, have accepted an invitation to provide the greater portion of the program for the summer music festival at Conneaut Lake, Penna. Beginning July 17, the orchestra will give ten concerts with Guy Frazer Harrison conducting, and the opera company will also give a series of concerts, presenting soloists and ensembles. In addition, the Opera Company beginning Aug. 9, will give two weeks of operatic performances in English. The repertoire has now been announced, including "Martha," "The Marriage of Figaro," "The Pirates of Penzance," "Pinafore," "Pagliacci" and "Cavalleria Rusticana." On July 8, preceding the Conneaut Lake engagement, the Roch-

ester Opera Company will present a week of opera at Chautauqua Lake Assembly, with the same repertoire.

The management of the Opera Company, owing to the importance of the engagements and the special requirements of summer musical entertainment, has been proceeding with great care to insure the highest possible excellence. Singers of finished technic and considerable experience will constitute the opera troupe, under the personal direction of Vladimir Rosing, director of production for the Rochester Opera Company, with Emanuel Balaban as conductor and Otto Luening as assistant conductor.

After the week at Chautauqua Lake, the company will go to Conneaut Lake. There a series of three concerts a week has been arranged that will present each member of the company, sometimes in solo events, sometimes in ensembles, and sometimes in short excerpts from operas. The wishes of the Conneaut Lake management have been closely followed in order to provide just the sort of summer entertainment most appealing to the patrons.

The Rochester Orchestra will present afternoon and evening concerts daily. This will be part of the period in which the opera singers will fulfill their concert engagements, for which the Rochester Orchestra will provide the accompaniments. In this week, also, two big choral events are scheduled, in which 1000 voices will be heard with the orchestra. Business arrangements with the Conneaut Lake and Chautauqua managements were carried out by Arthur M. See, secretary-manager of the Eastman School of Music.

Members of the opera company who will make the trip are: sopranos—Mary Silveira, Cecile Sherman, Ednah Richardson, Martha Atwell, Margaret Stevenson, Margaret Williamson, Ethel Codd, Lillian Littman, Rose Quigley; mezzo-sopranos—Brownie Peebles, Mary Bell, Helen Oelheim, Marion Howard; tenors—Charles Hedley, Philip Reep, Norval Brelos, James Gallaher, Martin Kearney; baritones—Richard Halliley, Allan Burt, Harold Conkling, Leroy Smith; basses—George Fleming Hous-



Photo by Moser

Guy Frazer Harrison, Who Will Conduct the Rochester Orchestra at Conneaut Festival

ton, John Moncrieff, Lowell McMillan. Besides the singers, three dancers will accompany the group: Robert Ross, Henry Riebeselle and Harold Kolb.

MARY ERTZ WILL.

Marywood College's Course for Teachers Approved by State Department

SCRANTON, PA., May 29.—The course for teachers and supervisors of music given at Marywood College in this city has recently been formally approved by the department of public instruction of the State of Pennsylvania. Standard certificates will be issued to the graduates of this approved course, for teaching and supervising public school music in the public schools of Pennsylvania. The School of Music at Marywood College has a registration of 250 students.

many of whom specialize in the teachers' training course. Many of its graduates are attaining success in this field, in Pennsylvania and other States.

PORTLAND DUNNING EVENTS

Club and Soloists Heard in Lists of Interest in Northwest

PORTLAND, ORE., May 29.—The regular meeting of the Dunning Club of Portland was held at the studio of Kate Dell Marden May 6. The class lesson was taught by Lillian Stickle and plans for the Dunning convention were discussed.

Kate Dell Marden had charge of the program for the recent Monday Musical Club at The Dalles, Oregon. Cavelle Abbott, a six-year-old pupil of Mrs. Marden, gave the entire program, illustrating the Dunning System. She played a group of piano solos in a very artistic manner. Mrs. Marden is enthusiastic over the work this Club is doing. Mrs. Carlton Williams is president. The Club has a membership of sixty.

Lillian Stickle, of the Kate Dell Marden School of Music, presented a group of her pupils in a piano recital and demonstration of the Dunning System at the Russellville School. This is the first school in Portland to have piano classes in connection with school work and is proving very successful. Miss Stickle has charge of the music in the Russellville school.

Syracuse University Chorus Gives Concert

SYRACUSE, May 29.—The Syracuse University Chorus, Howard Lyman, conductor, gave the twenty-ninth concert of the fourteenth season, in Crouse College Auditorium recently. The choral works included Dett's motet for mixed voices with tenor solo, "The Chariot Jubilee," (dedicated to this Syracuse organization), and Mark Andrews' dramatic cantata, "The Highwayman." Artists assisting were Lillian Gustafson, soprano, and Wendell Hart, tenor, both of whom were successful. Harry L. Vibbard, of the organ and piano faculty of Syracuse University, provided artistic organ accompaniments for both chorus and soloists.

HORSZOWSKI

"A Master Pianist"

New York Times, March 17, 1926

London, Dec. 1, 1925

"FIRST appearances in England have been so frequent of late that the critic has become wary of using superlatives, lest the supply be overdrawn. We need not confine our appreciation, however, of Mieczyslaw Horszowski. At the very outset, it was clear that this pianist was about to give us a lucid exposition of his program."—Daily Telegraph.

London, April 21, 1926

"AN unusually gifted pianist is Mr. Horszowski. He has the finest possible sense of piano color values and an understanding of his music so thorough that he has no need to resort to the least extravagance."—Ernest Newman in the Sunday Times.

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By David Scheetz Craig

SEATTLE, May 29.—The Amphion Society, in the second concert of its sixteenth season, was assisted by Mabel Riegelman, soprano; Elmer H. Eckart, Harry Leland and Ralph E. Boyer, baritone, and Arville Belstad, accompanist. This veteran men's chorus, of which Graham Morgan is director, and Alexander Myers, president, sang with a high degree of facility.

The departments of music, dancing, drama and art of the Nell Stevens Bates Studios, gave a recital program in the Women's University Club and were assisted by Mrs. Campbell Forbes, vocalist of Vancouver, B. C.

W. R. Hedley presented in violin concert Theodore Anderson, who played Handel's Sonata in A, Glazounoff's Concerto, and works of Bach, Tartini-Kreisler, Bazzini and Wieniawski. Hattie Edenhelm was the efficient accompanist.

In its fourth concert, second season, the Orpheon Society of Seattle sang in concert under the direction of Edwin Fairbourn, with Mrs. Theo D. Callahan, accompanist. Assisting was Hubert A. Graf, harpist.

Mu Phi Epsilon, Tau Chapter, gave its annual concert for the benefit of the scholarship fund at Women's Century Club, with George Kirchner, 'cellist, as assisting artist. Appearing on the program were Frances Tanner, Louise Benton Oliver, Mary Kalk, Elinore Sayre, Alice Bogardus, Emily Hall Bushnell, Grace McAbee Bullock, Olga England, Marian Allemann and Clyde Lehman.

Jessy Emily Hull presented her pupils in the second of a series of informal musicales, assisted by Mrs. J. C. Willits, violinist, and Mrs. Ben C. Graham, pianist.

Russell Avery Kohne, pianist, and pupil of Paul Pierre McNeely, played in recital in the Wilsonian, and had the assistance of Gladys Mouglin, soprano.

The orchestra of Lincoln High School, directed by Carl Pitzer, marked another step of progress in presenting Dvorak's "New World" Symphony.

The Seattle Musical Art Society's morning musicale in the Women's University Club was given by Mary Eilenberger, voice; Gwendolyn Mines, piano, and Masa Furuya, violin. Accompanists were Maybelle Brannen and Elizabeth Child.

"Oriental Influence on Occidental Music" was the theme of the Ladies' Musical Club meeting, at which Jane Selby Huestis spoke, and Oriental music was given.

Moritz Rosen presented Hine Brown in violin recital in the Olympic Hotel. Mr. Brown interpreted the Brahms Sonata in D Minor, Glazounoff's Concerto and a miscellaneous group which included two Rosen arrangements.

Mojica Makes New Records

CHICAGO, May 29.—José Mojica, tenor of the Chicago Opera, has added twelve new recordings to the thirty-six Edison records already released. Among the new records are those of arias from "Faust," "L'Elisir d'Amore," "La Bohème" and "Rigoletto."

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PHILADELPHIA, May 29.—Reginald Owen Morris, who has been appointed head of the theoretical department of Curtis Institute, combines creative gifts with his ability as a teacher. He is now engaged in orchestrating a symphony. He says that he has scrapped his earlier compositions as immature. Mr. Morris, who is an Englishman, feels bound to America by a sentimental tie, for he is the great-great-grandson of Colonel Roger Morris, of the British Army, who married Mary Phillipse of Yonkers, the greatest heiress of York Colony, in 1758.

Flora Negri Scores in Ridgewood

RIDGEWOOD, N. J., May 29.—Flora Negri, soprano, made a vivid impression in her appearance with the Orpheus Club recently. In *Musetta's* Waltz from "La Bohème," especially, did Miss Negri prove herself a singer capable of unusual vocalism. A Finnish folk-song was sung with winning simplicity.

Frances McCollin Inscribes Piece to Maitland

PHILADELPHIA, May 29.—Frances McCollin, blind organist, has dedicated her new organ composition "Cherubs at Play," to Rollo Maitland. It is appearing on a number of organists' programs this spring. W. R. M.

WASHINGTON PUBLIC HEARS SCHOOL CLUB

Season Approaches End With
Numerous Students'
Recitals

By Dorothy DeMuth Watson

WASHINGTON, May 29.—The Wilson Normal School glee club recently presented one of the most interesting programs of the glee club year in the Men's City Club. Under the able direction of Bernice Randall Angelico, the glee club interpreted with lovely tone the "Chanson Provençale," by Dell Aqua, and "By the Waters of Minnetonka" by Lieurance. Helen Harper, coloratura soprano of the Paul Bleyden studios, sang the obbligation. The last-mentioned number had to be repeated. Miss Harper also delighted the audience with a group of new songs. A group of children's songs by the Club also pleased. So successful was the program that the Club has been requested to repeat it in its entirety in June.

The closing recitals of the year are now the order of the day in Washington music studios. Marie Zalipsky presented four of her pupils in recital on a recent Sunday afternoon. They were

Katherine Hertzberg, lyric soprano; Pauline Grassburg, coloratura soprano; Lillian Feldman, mezzo-soprano, and Jascha Heifetz, baritone.

Frances Gutelius presented the Vipi-voice Music Study Club in recital in the Epiphany Parish Hall. Outstanding numbers were the "Toy" Symphony, by Romberg, and the "Toy" Symphony by Thelma Callahan, a member of the Vipi-voice Club. The first movement of Beethoven's First Piano Concerto was played by Kathryn Latimer, with Miss Gutelius at the second piano.

The Washington College of Music voice department was represented by a group of young women from the studio of H. R. Roberts, in the concert hall of the college. The Misses Bissig, Humphrey, Main and Follmer sang several songs as the first part of the program; the remainder of the evening was a costume program given by the Misses Langley, MacCready, Hughes, Delano, Denecke, Mrs. Romeo Guaraldi, Helen Humphrey and Miss Valck.

Weldon Carter, of the Washington College of Music, presented Sara Becker and Rebecca Easterbrook in a joint piano recital May 21. Miss Becker is a member of the faculty of the college. They played works by Bach, Beethoven, Weber, Schubert, Liszt, Chopin, Gregor and Mozart.

"A Poet of Tone."—New York Times

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Will open a studio in New York directed by Made-moiselle Berthe Bert, who is Mr. Cortot's representative in the United States and the authorized exponent of his method. Private lessons and classes will be conducted beginning October 4th, 1926, at the Steinway Building, 109 West 57th Street.

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Normale, and be given many other opportunities to further their musical and artistic education, such as attendance at concerts, theaters, lectures and museums. At the end of the term diplomas will be awarded.

All expenses including travelling, tuition, living, and the other above mentioned opportunities will be provided out of the Scholarship Funds donated by Colonel Walter Scott, Colonel Michael Friedsam and Mr. Edward Bradley.

Mlle. Bert will also continue her Cortot Classes in
Philadelphia and Boston

Communications regarding terms should be addressed to
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Photo by Ateller

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TENOR METROPOLITAN OPERA COMPANY

Management: Metropolitan Musical Bureau, Aeolian Hall, New York

Hardman Piano

North Shore Festival Is Opened With Brilliant Programs in Evanston

[Continued from page 1]

novelties in the local Festival repertoire.

Especial interest was attached to the latter, as its libretto is the work of an Evanstonian, Louise Garnett Ayres. The chorus sang splendidly within the handicaps imposed by its great size and its preponderance of sopranos. So large a chorus cannot give performances of the crispest sort, but it can convince even the dullest auditor of its jubilant mood, its imposing volume and its musical enthusiasm. The chorus is distinctly a festival, not a professional one, and its work was accepted as such by the audience which crowded the gymnasium.

Marie Sundelius, singing the soprano parts in both cantatas, contributed some of the finest moments of the evening. Attuning her performance to the brilliance of the occasion, she gained an intensity of tone with thrilling effect. She also obtained telling effects in quieter passages, achieved with economy and distinction.

Alma Peterson, formerly a soprano of the Chicago Opera and now possessing a considerably maturer art than she then displayed, joined in the performance of "I Waited for the Lord."

Marie Morissey's appearance was deferred until "The New Earth." Combined with graciousness of presence, in the case of this contralto, is a warmth of tone, a firmness and authority of style which make Miss Morissey one of the finest of young American singers. Her performance showed she has a place of her own upon the oratorio platform.

Mendelssohn's famous unkindness to tenors was almost matched by Mr. Hadley in the writing of all the solo parts in his popular work. Vernon Williams, who made his first appearance in the Evanston Festivals on this program, sang with zeal, and gave proof of his powerful tone and alertness to the situation. But the conditions under which he sang, including the acoustics of so large a hall, made it impossible exactly to determine all his gifts as a singer.

Mark Love, bass, was, like Mr. Williams and the other soloists, welcomed by the throng in attendance.

The Chicago Symphony provided admirable accompaniments; and both works were given contour and forcefulness by Dean Lutkin, the veteran and popularly admired director of the festival.

The Tchaikovsky concert of May 25 enlisted the services of Ossip Gabrilowitsch as soloist in the B Flat Minor Piano Concerto, and brought Frederick Stock forward in his first appearance of the series.



Edward Collins Whose "Tragic" Overture Won the \$1,000 Prize for an American Symphonic Work at the North Shore Festival

The Fourth Symphony is familiar to all Mr. Stock's admirers, and was ideally suited to the tastes of the second night's large audience. The Scherzo, played with little or no direction from Mr. Stock, won an ovation for the players, who rose to acknowledge it. The "Nut-Cracker" Suite, of sufficiently tenuous quality, was enjoyed.

Mr. Gabrilowitsch is always a soloist one can enjoy in fullest measure. Whatever may be his animating mood, it is sure to include a deep reverence for music and a personal enthusiasm for the work in hand. He played the Concerto not only in the style of a great musician, but in the spirit of the Festival as well.

Children Heard in Cantata

Sylvia Lent, a talented young violinist who has already won Chicagoans' praise, played the Saint-Saëns Introduction and Rondo Capriccioso, and the finale of the Mendelssohn Concerto at the young people's matinee of May 29, exhibiting a technical skill and a youthful freshness of mood, combined with a persuasive dignity of style, which pleased a large crowd. The huge children's chorus, under the discerning discipline of John W. Beattie, director of the Northwestern University Public School music department, sang delightfully. These 1500

children repeated Granville English's Cantata, "The Ugly Duckling," which had been introduced in this vicinity last spring by the combined children's choruses of the Chicago Civic Music Association. The cantata, the work of a promising young Chicago composer, is full of life, delightfully written in a fine juvenile vein and was given a sterling performance by the admirable little Evanstonians. A group of children's songs ended the program. Mr. Stock led the orchestra in other portions of the concert.

After Wednesday's "silent night," Giovanni Martinelli, tenor of the Metropolitan, appeared as soloist in the third program of May 27, singing arias from "Aida," "La Gioconda" and "La Bohème," and rousing a large audience to one of the most insistent demonstrations of the week. Mr. Stock conducted the Chicago Symphony in performances of the Overture to "Euryanthe"; Ibert's interesting sketch, "Escalles," presented during the winter season at the orchestra's subscription concerts, and Alfvén's "Midsummer Wake." For novelty, Eric De Lamarter had been invited to lead his own amusing "Symphony after Walt Whitman," which gave pleasure through its invigorating, though seldom deeply suggestive treatment of popular melodies of past years. Mr. Hadley conducted his own "Symphonic Fantasia," a work in which his scholarship of workmanship was as evident as his good humor.

The program for the remainder of the Festival, as previously announced, contains much of interest. The concluding concerts will be reviewed in a subsequent issue of *MUSICAL AMERICA*.

EUGENE STINSON.

Senate Bill Makes Army Bands Independent

WASHINGTON, May 29.—A bill has been passed by the Senate to provide that every army band shall constitute a separate and independent organization, like an infantry company, instead of being merely a part of the headquarters. It also provides that the band leader shall be a commissioned officer instead of merely a warrant officer. The rank of leader is limited to first and second lieutenant. The United States spends more than \$2,000,000 every year on army bands. The increased expense of the measure just passed is considered slight compared to the benefits in morale which will follow its enactment.

A. T. M.

Liebling Dedicates Compositions to American Friends

CHICAGO, May 29.—Although George Liebling has been in America for only two seasons, he has found many friends to whom he might dedicate several of his compositions. To Ossip Gabrilowitsch Mr. Liebling dedicated his "Impromptu on Black Keys." His "Torch Light Dance," for four hands, is inscribed to Edwin Hughes; his "Etude" adapted from Czerny, to Hénio Lévy; his song, "The Seeker," to Mrs. Herman Devries; his "Lady of the Lake" to Mrs. Curtis N. Kimball; his "Venetian Lace" to Mrs. Maurice Rosenfeld, and "La Cubana" to Mrs. Glenn Dillard Gunn.

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Plattsburg Daily Republican—

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"... Miss Bannerman's effective delivery of 'Hear Ye, Israel,' disclosed, as did her other numbers, a soprano of true lyric beauty, clear and of appealing texture."

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NEW YORK, JUNE 5, 1926

GIULIO GATTI-CASAZZA

IN extending Giulio Gatti-Casazza's contract as general manager for an additional two years, the board of directors of the Metropolitan Opera Company has paid another tribute to the man who has skillfully navigated opera between the Scylla of artistic failure and the Charybdis of financial deficit for these many seasons. When his new commission expires on May 31, 1931, he will be a little past his sixty-second birthday, and will have spent twenty-three years—almost a third of his life—in the service of the institution. If the directors had made the fresh contract coterminous with his allotted span of life, their action would not have been an excessive reward for what he has already accomplished in his eighteen years of incumbency.

With the astuteness of a financier in his manipulation of the budget and his balancing of the repertoire between artistic idealism and the popularity registered by box-office receipts, and with the tact of a diplomat in his relations with the temperamental personnel of the singing roster, Mr. Gatti-Casazza has ably solved the problems confronting a general manager. He has satisfied the clearly defined desire of the directorate for material prosperity. If, in the opinion of zealots of "Art for art's sake," that prosperity, unrivaled by any other opera house, has sometimes been maintained by the sacrifice of aesthetic principles, his compromises between idealism and expediency are not to be taken necessarily as expressions of his own artistic credo. By being faithful in the administration of a policy of material success, he has earned "the unalterable confidence" of his employers.

Mr. Gatti-Casazza has been active in operatic management for thirty-three years, and his long and distinguished record in the Metropolitan is the prolongation of a career begun in the Teatro Comunale in Ferrara in 1893 and continued in La Scala for the ten years previous to his coming to New York. At the conclusion of his present contract, his regime in the Metropolitan will lack only two years of equaling the combined terms of his predecessors since the opera house was opened in 1883. It is befitting his achievements that he should be at the post of authority when the Metropolitan's new home is officially opened on Jan. 1, 1928.

FESTIVAL TIME

FROM the Atlantic to the Pacific, festivals flower at this season of the year. With a certain perversity of their own, they flourish at a time when the musical impulse, as manifested in the steady production of concerts and opera, has slackened. They conform to the ancient rhythm of the terrestrial seasons rather than to the "season" dictated by civilization, choosing the vernal period for their greatest activity. They are, as it were, a survival of the pagan rites of spring.

The festival, as its name implies, represents a communal participation different in kind from the mere assemblage of audiences. The preponderance of choral numbers in the programs indicates the group spirit that distinguishes the festival from the regular run of concerts. Further confirmation is found in the fact that the majority of the festival choruses are composed of amateur singers. Participation of the people is and has ever been an essential part of the festival.

Each year sees an increase in the number of communities holding some kind of spring festival, be it only an observance of Music Week. This means that there is a steady growth of the national spirit in music.

SOLITUDE AND MULTITUDE

ONE sometimes wonders just how mad King Ludwig II of Bavaria really was. A commonly adduced proof of his utter insanity is the fact that he ordered performances of Wagner's music dramas for his sole delectation, excluding every other person from the auditorium. If that was the caprice of a crazed mind, there are germs of the same madness in many of us.

In our social habit of gathering in crowds to listen to music we have made a virtue of necessity. Musicians have to be paid, and it is only by pooling our small individual contributions that we are able to meet the bill. A millionaire could afford to hire a symphony orchestra for an audience of one, but he would not often indulge in the luxury, however deep his interest in music.

Yet, if we are honest with ourselves, how often do we wish that we could be alone and undisturbed by others during a performance of one of our favorite operas or symphonies. However profound is our absorption in the music, we are liable at any moment to be distracted by the actions or comments of our neighbors in the hall, and—worst of all—we are always rudely awakened by the crepitant noise of applause. It would be a relief if, once in a while, we could use King Ludwig's monarchical prerogative. As it is, we have to find our solitude in multitude.

POSTERITY seldom agrees with the estimates that composers make of the relative value of their own compositions. Gounod believed that "Polyeucte" was his best work for the stage, but opera-goers seem to prefer "Faust," with "Romeo et Juliette" as second choice.

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Quintet Visits Dominion

A Metropolitan quintet recently gave a concert at Montreal under the patronage of His Excellency, Lord Byng, Governor-General of Canada. The concert was promoted by the Rotary Club of Montreal. All the artists are Canadian-born with the exception of Merle Alcock, American contralto, who substituted at the last moment for Jeanne Gordon, a Canadian, on account of the latter's sudden illness. They are, left to right: Wilfred Pelletier, accompanist; Mme. Alcock; Edmund Burke, baritone; Florence Easton, soprano, and Edward Johnson, tenor, all members of the Metropolitan Opera Company. The concert was booked by George E. Brown of the Wolfsohn Musical Bureau.

Thibaud—The Rumanian Government has conferred the Order of Commander of the Crown upon Jacques Thibaud. The violinist gave a concert in Bucharest with much success. He won much applause in a recent appearance in Vienna, when he played the Brahms Violin Concerto.

Mannes—Mr. and Mrs. David Mannes have been honored by the French Government for their contribution to musical education as directors of the David Mannes Music School of New York, being separately decorated as "Officier de l'Instruction Publique" by the Minister of Public Instruction and of Fine Arts. This is Mr. Mannes' second decoration. He was made a Knight of the Crown of Italy several years ago, in recognition of distinguished service as an artist and educator.

Braslau—Sophie Braslau sang in the Waldorf recently at the final rally of the American Woman's Association's campaign to build a \$4,500,000 clubhouse for business and professional women. After Miss Braslau's final encore, "The Sweetest Story Ever Told," the house broke into cheers and tendered her a vote of thanks. Speakers of the occasion were Ada L. Comstock, president of Radcliffe College; Gertrude Robinson Smith, president of the organization, and Anna Morgan, treasurer.

Schmitz—E. Robert Schmitz played American works new to the Paris public in his two concerts at the Conservatoire on May 3 and 10. In addition to programs including Bach, Debussy, De Falla, Mompou, Ravel, Bartok, Miaskovsky and Chopin, he introduced the very pleasing "Saturday's Child" of Emerson Whithorne and the "Legend" of Eichheim. Mr. Schmitz will attend the International Music Festival at Zurich in June before he returns to conduct his annual summer master class at Colorado Springs from July 20 to Aug. 31.

Murdoch—William Murdoch, pianist, who made an American tour this season, has been busy since his return to England with orchestral and concert appearances. He recently appeared with three members of the Catterall Quartet in a stirring performance of the Fauré C Minor Quartet for strings and piano. Mr. Murdoch was later a soloist with the Birmingham City Orchestra, playing Beethoven's Third Piano Concerto, and was obliged to respond with an encore. He made an appearance with the Leeds Symphony, in which his performance in the "Emperor" Concerto of Beethoven won an ovation. Mr. Murdoch will return to this country for a limited tour next season, visiting Canada as well as the United States.

Blair—Exponents of the Dunning System all over the United States bristled with pride recently when they learned of the success of ten-year-old Joan Blair, appearing as soloist with the New York Philharmonic Orchestra, under the conductorship of Ernest Schelling. Joan, who is the daughter of J. Innesley Blair, of Tuxedo Park, has studied music only one year and a half. Her teacher is Mrs. Virginia Ryan, of New York, one of the best known Dunning exponents in the country. The young artist memorized the twenty-two pages of piano score in three weeks. At the close of the second rehearsal the conductor found her rhythm, style, and musicianship so good that he said the third rehearsal would not be necessary.

Point and Counterpoint

By Cantus Firmus, Jr.

When Critics Run Amuck



THIS is the season when the music scribe of the metropolis folds his opera hat and camp chair and betakes himself to Salt Lick or Baden. Sometimes he effects a surprising metamorphosis and blossoms out as a commentator *pour le sport*. H. T. Finck was known for dietetic variations on the ground bass of concert-going. Now W. J. Henderson has affixed his name to a new textbook on "The Elements of Navigation."

Probably some such saving grace is an absolute necessity. A winter of chanting choirs, eye-splitting and ear-searing operatic climaxes, and the tutti-frutti of virtuoso orchestras would reduce the strongest and most inured to a state of collapse.

Mr. Henderson's hobby prompts the hazard that his favorite opera is "The Flying Dutchman" or "Pinafore." We are told he has a merchant marine master's license—but, for all that, he is critical of singers who aspire to operatic license. . . .

Wilful Defacement

OUR worse genius relates that some vandal with a pencil on a concert hall announcement recently amended the motto of the Society of the Friends of Music. He made the maxim of the organization led by Mr. Bodanzky read: "L'Art(ur) pour l'Art(ur)."

Food of Love

A NENT an entertainer styled the "Bronze Melba," we read in a Chicago theatrical paper: "She has that big, all-embracing way of singing—taking you back to the days when you did away with a stack of pancakes and cornpone—there is a true molasses quality to her voice."

How we should like to hear her sing "Karo Nome!"

Detonations

A CERTAIN travel agency's advertisement in the London press begins thus:

"Did you hear the bombardment at Neuve Chapelle in 1915? No human artist could compose a more majestic melody. The only comparison I know is a thunderstorm in the Alps."

What a blow for Richard Strauss and his tone-poem on this theme!

Matter of Names

IN the beginning of his artistic career, Max Reger gave a joint recital with Moriz Rosenthal, who was already world-renowned. The event was advertised as "A Concert by Rosenthal and Reger."

A critic ended his review (doubtless

because there was little to criticize) with a gentle reproof to the artists for not using their first names in the announcements, to avoid any chance of error.

Reger, who was noted for his quick repartee, wrote to the newspaper:

"When we give a program again, to satisfy the critics, we shall announce it as 'A Concert by Moriz and Max.'"

Boon to the Vision

"SO you are well pleased with your radio set?"

"Indeed, I am! Since he has taken to wearing headphones, my husband's ears, which once protruded, are a hundred times more becoming."

Musical Guide-Posts

THE two happiest days of one's life are those on which you buy a new instrument, and the one on which you sell it again!

If you want to be revenged, introduce a man to a pretty woman—or sell him a second-hand piano.

The radio is a saint in the catalogue, an angel at the first demonstration, and a devil in the drawing room.

A HEART-STIRRING tale of the power of a ukulele is related by the Hibbing, Minn., *Daily News*. It seems that a party of fishermen contained one soul addicted to that instrument.

His playing had such an effect that the finny specimens couldn't resist the bait. A game warden met them as they landed.

Then, to quote the scribe, "they realized that two fish too many may make five men feel like a fish. . . . The warden departed through the woods, \$25 in one hand and 42 fish in the other. . . ."

"A solemn oath was sworn that never again would a ukulele Jonah another fishing trip, that a Chinese counting frame would be taken along instead."

The Current Note

VINCENT LOPEZ: "Your saxophone is sour."

Paul Whiteman: "So's your old mandolin."

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

in the French capital, so Lachnith's version had tremendous success. This, however, was changed to ridicule on the presentation there of the opera in its original form in 1829.

The Chitarrata

Question Box Editor:

Is a "chitarrata" another name for a small guitar?

Mobile, Ala., May 25, 1926.

No. A chitarrata is a piano piece written to imitate a guitar. A little guitar is called a "chitarrina."

Piano Variations

Question Box Editor:

Please publish a list of variations for piano by different composers.

Chillicothe, Ohio, May 29, 1926.

The greatest of all, in the estimation of the Question Box Editor, are the Brahms-Paganini and the Brahms-Handel Variations. Then there are the Thirty-two Variations of Beethoven, the Diabelli Variations by the same composer, the Symphonic Studies by Schumann, the Symphonic Variations by Cesar Franck, the Goldberg Variations of Bach and the Variations Sérieuses of Mendelssohn. This is by no means a complete list even of the more important works of the sort.

Handel's "Water Music"

Question Box Editor:

Why was Handel's "Water Music" given such a curious title?

St. Louis, May 27, 1926.

Because it was written to be played in a barge on the Thames for the pleasure of George I, and his court. The tale that it was written for the purpose of restoring Handel to royal favor, while picturesque, is probably untrue. The story is told as follows: Handel had fallen into disfavor with George I, while the latter was still only Elector of Hanover, by overstaying leave given him for a visit to London. The "Water Music" was written at the suggestion of the Earl of Burlington and Count Kielmansegge in the hope of restoring Handel to royal favor. It not only did this, but won him an annual pension of 200 pounds, as well.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Lohengrin" Abroad

Question Box Editor:

Can you tell me whether Wagner's "Lohengrin" was first sung outside of Germany, in France, Italy or the United States?

Albuquerque, N. M., May 25, 1926.

Italy heard the work before either France or America, as it was sung in Bologna in 1871. America heard it two seasons later at the Academy of Music, New York, with Nilsson and Campanini (an Italian performance), but it did not reach France until 1887, and was not sung at the Opéra until 1891.

Operas That Remain

Question Box Editor:

What proportion of new operatic

works remains in the general repertoire after twenty years? FRED THOMAS.

Washington, D. C., May 27, 1926.

It is not possible to make an absolutely accurate statement on this subject, but of a list of 255 new operas produced in Europe between 1900 and 1905, only about eight are still generally sung.

"Les Mystères d'Isis"

Question Box Editor:

Who wrote the opera entitled "Les Mystères d'Isis?" T. B. SOLLEY.

Pittsburgh, Pa., May 28, 1926.

The music was an adaptation of Mozart's "The Magic Flute," with numbers added from other operas, made by Lachnith, and produced in Paris in 1801. "The Magic Flute" had not been heard

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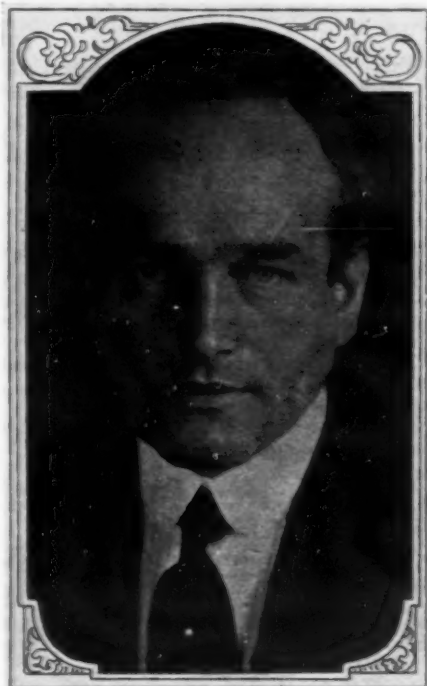
New Artists Announced for Metropolitan



Photo of Miss Fleischer by White Studio



Three New Singers Engaged for Next Season: Left to Right, Editha Fleischer, Soprano; Ezio Pinna, Bass, and Pavel Ludikar, Bass-Baritone



by Luigi Pirandello, music by Alfredo Casella.

In addition there will be the following revivals, as previously named:

"The Magic Flute," by Mozart, in German.

"Fidelio," by Beethoven, in German, in memory of the hundredth anniversary of the composer's death.

"Mignon," by Ambroise Thomas, in French.

Chicago Hears Music by LaViolette

CHICAGO, May 29.—Wesley LaViolette's cantata, "The Broken Vine," was sung in the Buena Memorial Presbyterian Church May 16 on a program which also contained Gounod's "St. Cecilia" Mass. The soloists were Evelyn Wienke, William O'Connor and Rollin Pense. This was the first local per-

formance of Mr. LaViolette's cantata, it having first been sung under the leadership of Howard Hanson at the Civic Festival of the American Musicians at San José. Mr. LaViolette has recently had two compositions for piano published by Maurice Sennart et Cie. in Paris. One, a sonata in a single movement, called "Envoy," is dedicated "à mon cher ami, Alfred Cortot." It

The following works also will again be presented:

"L'Amore dei Tre Re," by Italo Montemezzi, in Italian.

"Der Rosenkavalier," by Richard Strauss, in German.

"Le Coq d'Or," by Rimsky-Korsakoff, in French.

"La Forza del Destino," by Giuseppe Verdi, in Italian.

was Mr. Cortot's enthusiasm for the work when in MS that led to its publication by the Paris firm; and he will play it on his American tour next season. The second composition for piano is called "The Valley of the Loire." Among the pianists who have used it in public is José Echaniz, appearing on tour with Tito Schipa.

CINCINNATI MUSICALES

Matinée Club Gives Program of Brahms Compositions for Members

CINCINNATI, May 29.—The Matinée Musical Club, Mrs. A. Hahn, president, recently held its closed meeting in the Hotel Gibson. The music heard was by Brahms, and the performers were Mrs. Millard Shelt, Irene Ruth Evans, Alma Betcher, Carter Gangell, Mrs. M. C. Thuman, Florence Ruth Evans, Mrs. Thomie P. Williams, Maude Fleishman and a quartet of singers from the membership.

In the Odeon, on May 21, Ilse Huebner gave an ensemble recital with her pupils, assisted by members from the class of Walter Heermann and Mrs. A. Hahn. Carrie Schafer sang. A trio by Louis Victor Saar was well played by Charlotte Froendhoff, Celeste Bradley and Minette Humphreys.

Karol Liszowski gave a pupils' recital in the Conservatory Hall on May 25. The program consisted of ensemble numbers. PHILIP WERTHNER.

Bangor Schumann Club Nominates Officers

BANGOR ME., May 29.—The annual meeting of the Schumann Club was held recently in the home of Josephine Wiggin. The following list of officers was submitted by the chairman of the nominating committee: president, Mrs. Harris N. Doe; vice-president, Mrs. Robert T. Clark; reporting secretary, Mrs. A. B. Garcelon; corresponding secretary, Mrs. Walter Godsoe; press, Mrs. Raymond Jenkins; auditor, Mrs. Linwood Jones; treasurer, Josephine Wiggin. J. L. B.

LIMA, OHIO.—The Mendelssohn Male Quartet of New York was the last attraction in the Women's Music Club course.

ing that he will give during the season the following novelties:

"The King's Henchman," opera in three acts, libretto by Edna St. Vincent Millay, music by Deems Taylor, in English.

"Turandot," opera in three acts, libretto by Renato Simoni and Giuseppe Adami, music by Giacomo Puccini, in Italian.

"La Giara," ballet in one act, libretto

[Continued from page 5]

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INDICATIVE of the reputation which Charles Stratton has achieved is the fact that during the season 1925-26 he was engaged to appear at three pairs of concerts of the Boston Symphony Orchestra, Serge Koussevitzky conducting.

In Beethoven's Ninth Symphony, November 22 and 23, 1925:

"Charles Stratton notably bettered all his recent predecessors in this ungrateful music."—Boston Post.

In Liszt's "Faust" Symphony, February 19 and 20, 1926:

"Mr. Stratton is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons."—Boston Globe.

In Prokofieff's "Seven, They Are Seven!" April 23 and 24, 1926:

"Prokofieff's tenor is the thrilling priest, piercing the night with his cries and spells, flinging phrase upon phrase riven until Mr. Stratton sang the music almost too well."—H. T. Parker, Boston Transcript.

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"Listen to Voice of Nature", Is Proschowsky Slogan

IN voice teaching, the first essential is "listen and learn," believes Frantz Proschowsky. Prior to leaving for the West, where he will conduct master classes in Chicago and at the MacPhail School in Minneapolis, the well known teacher of singing talked interestingly of his chosen work.

Advocating the study of "Nature's way of singing," he said:

"In my master classes during the summer I have many opportunities to judge of the different vocal concepts, existing throughout the country, from students, many of them teachers, who certainly bring up some interesting questions. I am preparing some of them for publication by the request of many of my students, but perhaps a few of the more comical ones would interest you.

Some Vocal Foibles

"One asked me if I approved of the method which taught one to stand with one foot on a book and swinging the other leg while singing, thus to free the throat! Another asked about swinging the arms while singing, to produce free tones!

"To teach, it is essential to have a common-sense knowledge of what singing actually is, from a co-ordinating viewpoint of mind and that of the physical organs. We must have the keenest sense of judging cause and effect through hearing. We must have the ability to sing indisputable, perfect vowels with the greatest freedom of range and volume, thus giving an honest demonstration for the pupil to follow. This forms the basis of teaching.

"A teacher must sing, and must sing correctly and untiringly, not only tones and scales, but text with phrasing and expression. Learning to sing in first line is imitation of a perfect example of the tone production to be followed, and thus must be an example that coincides one hundred per cent with Nature's way of singing.

"Another condition we frequently have to encounter is the erroneous idea that, unless the singer understands registers, he will ruin his voice. Registers are

results of incorrect singing. Our Creator, in His great wisdom, would not give the human being a voice in sections, to be put together by teachers. We have one set of vocal cords or vibrators and one pharynx or reflecting organ, so why burrow the trouble of imaginary registers from the organ, which has registers according to the different reeds of the instrument?

Varieties of Tone

"If we press and thicken the vocal cords in the low voice, we find what is termed a 'chest' voice. The thickly-adjusted vocal cords refuse to vibrate in the ascending voice; and they have to be readjusted, and this is called a register. But aside from an inartistic vocal effect, it is a dangerous procedure that creates a weak middle voice.

"It is much better to adjust the low voice with thinly-vibrating vocal cords. These then, in turn, give abundance of deep, warm, brilliant pharynx or head resonance, make the voice untiring in descending and ascending throughout the entire range, without pressure or effort, in full volume, rich in quality and pure in vowel form.

"The other extreme register is called 'head' register, just as illogical a term as 'chest' register, only confusing and misleading. We have only one voice, which goes both low and high, but not as a range divided into inartistic, bothersome registers. One register or a no-register voice, the same throughout, is the ideal for which all should strive.

"Breathing is as natural as walking, or perhaps more so. Then why all this training and breathing and holding and blowing up? It takes so little breath to sing when we sing correctly. Students and singers who are short of breath may well believe, if they have just ordinary, normal physical health, that there is nothing wrong with their breathing. They may be sure that it is the tone they use that wastes their breath. All the trained breath capacity can never supply breath to a tone that is produced with wrongly-vibrating cords.

"Now how do you make vocal cords vibrate perfectly? The answer is sim-



© Fernand de Guelde
Frantz Proschowsky

ple. Through the enunciation of pure vowels, as mathematically pure as squares, circles and triangles in geometry, tone-forms are mathematics for the ear. They prove themselves right or wrong according to the keenness of our hearing. Learn to hear perfectly, then you can expect to sing perfectly and to teach others to do the same.

"But learn from Nature, do not try to change her; she refuses to be tampered with. Treat your voice in co-ordination with nature and she will surprise you with her wonderful obedience. Then she will be your devoted slave, ever ready to work for you."

Cleveland Students Graduate

CLEVELAND, May 29.—Nine students comprise the first class of the Cleveland Institute of Music to have completed the four years' course. The commencement exercises will be held June 2. These will be the first commencement exercises held by this young music school. Diplomas will be awarded by the president, Sheldon Cary, after a recital at which all

the students will play. Students of the class come from Cleveland, Elyria, Cincinnati, Mt. Vernon, Iowa, and Lincoln, Neb. They are Eileen Brodie, Marie Lapick, Lois Brown, Jean Martin, Theresa Hunter, Gertrude Englander, Matilda Rubin, Elizabeth Wilford and Parker Bailey. Several of the students who finished their teachers' course last year have been assisting on the faculty while completing the diploma course. Miss Brown, Miss Martin, Miss Englander, Miss Hunter and Parker Bailey have been assistant instructors.

GIVE OPERATIC LIST

Scottish Rite Chorus in Toledo Heard With Approval

TOLEDO, OHIO, May 29.—The Scottish Rite Chorus, under the direction of William Howell, gave a fine operatic concert recently in the Auditorium.

On the program were selections from "Il Trovatore," "Fatinizta" and "The Two Vagabonds." Principals were Mrs. George Emmert, Harry Turvey, Mrs. Alexander Houston, Beulah Ruth, Raymond Kocher, Herbert Boynton, J. Irwin Reese, Julius J. Blair, Lucille Nemeyer, Helen Lease Sloan, Frederick Mills, Otto Hohly, George Sperry, William Schuck, Mrs. Reginald Morris, Sophrona Mills and Mrs. George Sipher.

Elaborate settings and a large orchestra led by Lynnel Reed, added to the success of the production.

HELEN MASTERS MORRIS.

Johnstown Hears "Peer Gynt" Program

JOHNSTOWN, PA., May 29.—A feature of the program presented at the last meeting of the Johnstown Art League was an arrangement by Mary A. Hay of Grieg's "Peer Gynt" Suite No. 1. The two-piano transcription was used in combination with a solo violin throughout and a soprano voice for "Solvejg's Song," while portions of Richard Mansfield's acting version of the play were read by Agnes Stover Martin. This unusual treatment of the familiar suite proved interesting and successful. The musicians participating in the program were Mrs. William A. Barron, Mary Austin Hay, Edna Bowers Merrill, Mrs. William I. Good, Amelia Ludwig Evans, Anna L. Hatcher, Mrs. Kring and Miss Lake.

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"The role of Escamillo, the Toreador, was sung by Edmund Burke, of the Metropolitan Opera Company. HIS WORK STOOD OUT AS THAT OF A FINISHED ARTIST. Mr. Burke did the role full justice, singing with a real appreciation of the martial spirit so necessary for the interpretation of this portion of the opera."

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SURVEY OF EUROPEAN ACTIVITIES

Grim Cost of Living Threatens Vienna's Music

VIENNA, May 17.—The month, April, with its interruptions owing to Easter, showed more clearly than the entire preceding season the signs of economic crisis in Vienna. There were conspicuously fewer concerts, the Easter vacation was longer than formerly, and the opera theaters fell into a lethargy, which during the fine weather of the last few weeks has reigned still more obviously.

At the Volksoper the crisis which was repeatedly forecast has now come. Leo Kraus, the founder and spiritual leader of the Workmen's Association—the organization which kept the Volksoper on its feet—has left that institution reluctantly. The house was originally on a co-operative basis, so that all the members, whether soloists or stage hands, were paid in equal shares from what was taken in. Later all this was altered and regular scales of wages were paid, none of which reached great amounts—but this never had been the case at the Volksoper.

"Democracy" Breaks Down

Hand in hand with this sort of theater democracy there went, however, a system under which everyone thought he had the right to have a say in artistic matters. Director Kraus had a quite different ideal, but the "democrats of the theater" did not look upon him as a director and so they came to the conclusion that they would try running things without him. It was the least opportune time for such a move, and it is likely that, by the time this appears in print, the house will either be closed or opened only for emergency operettas.

What will happen in the autumn is quite unknown. It is hardly believable that even in Vienna such a work of art can be accomplished as running a theater without business capital! If this cannot be done, it will be seen also that it is impossible to keep an opera theater going, when this is attempted for no better reason than that it was once flourishing and that a number of smaller organizations would be endangered, were it to pass out of existence. This is surely very tragic, but it lies in the nature of things, at least as they are ordered at the present time.

The same crisis is ruling several of the Vienna operetta theaters and houses for the spoken drama. There is here neither financial backing, nor is anything artistic attempted, nor yet is the city of Vienna persuaded to leave anything after its draining taxes are paid. And so everywhere they are discussing rebuilding, retrenchment and closing, and at a few revue theaters, they are planning to install moving-pictures—in short the whole situation seems nearer to a catastrophe than a mere crisis.

Polish Novelty Given

The affair in the Volksoper—the last of a succession of them—came to a head just at the time when the opera "Halka" by Moniuszko was being produced at this theater for the first time in the German tongue. Admittedly "Halka" is not a new work at all, but it was once esteemed the only Polish national opera, and it will continue to count as the out-



Franz Schalk Conducting the Chorus of the State Opera, from a Silhouette by Schliessman. Schalk's Forthcoming Resignation from the Directorship Has Been Rumored

standing one, I dare say, until Szymanowski hits upon some folk-lore material for a stage work. Moniuszko ranks with the Poles as the founder of their national music, and "Halka" as the first work in which this music made its entrance upon the stage.

Moniuszko has for this opera before all adapted folk-songs and national dances, and has not for the rest belied his excellent schooling in the spirit of the time. He was educated in Berlin and Vienna, and his score shows at every turn that he had mastered the Italian and German opera repertoire of his time—a period of Romantic decadence before the rise of Verdi and Wagner. "Halka" was first performed in Warsaw in 1857, later also in other Slavic countries, among others under Smetana in Prague; farther West it did not penetrate.

Jeritza and Walter Appear

Thus the Volksoper brought it to a first hearing on the German stage. The Vienna composer, theorist and philosopher, Walter Klein, made a very tasteful translation of the text. The performance was throughout satisfyingly undertaken with the means at command of this institution. A quite excellent conductor was found in Mlynarski of the Warsaw Opera. The reception was very enthusiastic.

In the Staatsoper the last weeks have been under the constellation of Maria Jeritza, who gave a guest series here between her American and London visits. The direction of the opera relied much upon her drawing power and demanded for the evenings on which she appeared prices which were enormous for Vienna, and which were not brought more easily within reach by the bad financial times.

So it happened that even this drawing power hardly availed, and the Staatsoper is faced quite without a solution by a growing deficit. The way out will doubtless have to be found in a drastic change in its system.

The artistic gain in the Jeritza guest appearances was a revival of "Jenufa," in which not only Mme. Jeritza, but also the rest of the ensemble, proved quite excellent. After a long interval Bruno Walter came again to Vienna, and as a conductor in a concert was given a stormy ovation. He led Mahler's Fourth Symphony with the Vienna Philharmonic, as well as "Till Eulenspiegel" and the Piano Fantasia of Debussy, the solo in the last work being played with unusually fine feeling by Zdenka von Ticharich.

Like brilliant northern lights Joseph

Szigeti, violinist, and Leopold Godowsky, composer and pianist, passed over the Vienna horizon. To honor Godowsky, Josef Marx, the composer and rector of the Hochschule für Musik, held a reception to which the entire Viennese musical world was invited.

Henry Cowell, young American composer, demonstrated to the Viennese his individual art in piano performance. A brilliant violinist was introduced to the local public in Cecilia Hansen, who was educated in Russia, a product of Leopold Auer's master school. Mme. Hansen conquered not alone by her mastery of all the intricacies of technic, but also by her quite fine temperament.

Bach Cantata Staged

The various singing societies have continued to give large choral works. Among these the Singakademie, under Paul von Klenau, performed several church cantatas of Bach and also his secular cantata, "Der zufriedengestellte Aeolus" (Aeolus Avenged). The latter is a somewhat pedantic allegorical work written to celebrate the birthday of a Leipzig professor and colleague of Bach's. This was given a staging with the aid of the well-known dancers of the Hellerau School, who some time ago took up their abode in the former imperial Castle of Laxenburg near Vienna. This performance proved really charming and will surely be followed by more experiments of the same sort.

The Singverein on one evening gave a joint program of Bach's Easter Cantata and the C Major Mass of Beethoven, that little church work which by its beauty can in spite of everything hold up its head beside the "Missa Solemnis." The conductor was Reichwein.

The chorus of the Opera, which unfortunately seldom gives concerts, though a perfect instrument, especially in the hands of Franz Schalk, produced the C Minor Mass of Mozart. This music was rearranged by Mozart from an oratorio ("Davidde Penitente"), and Alois Schmitt in Dresden more than a



The Vienna Volksoper, Which Has Seen Troublous Times and Has Recently Suffered a Breakdown of Its Co-operative Business Arrangement, with the Resignation of Leo Kraus, Director

score of years ago made the present concert version. The Mass has passages which are among the most beautiful which Mozart has bequeathed to us.

Workmen's Symphony-Jubilee

Finally, one must make special mention of the jubilee celebrated by the Workmen's Symphony Concerts. These have now been conducted for twenty-one years in exemplary style by the music critic, Dr. Bach, with the aid of the local social-democratic art circle, though they are open to all.

He has produced at the most reasonable admission prices not only the most significant works of the older musical literature, but all sorts of modern works, and has given opportunity especially for young conductors and as yet little-known soloists to make appearances. It was under such an opportunity that Wilhelm Furtwängler was some years

ago discovered by Vienna—and thus by the entire musical world.

Recently the two hundredth of these concerts was celebrated with the most elaborate festivities. The President of the Council of the Austrian Republic, Dr. Hainisch, and the Burgomaster of Vienna, Karl Seitz, made addresses. The program of the evening included festive fanfares written by Richard Strauss, and dedicated to the City of Vienna at the opening of its music festival in 1924, and the big Eighth Symphony of Mahler, conducted by Anton von Webern, the well-known radical composer and pupil of Arnold Schönberg. The performances were such a success that they had to be given again on two occasions. It was one of the few rays of light in this season, and especially in the last few weeks.

DR. PAUL STEFAN.

Prokofieff Plays Concerto in Rome

ROME, May 13.—Serge Prokofieff was a recent soloist in the Augusteo Concerts, playing his Third Piano Concerto and several compositions for piano. Bernardino Molinari returned to his post as conductor after the guest series by Mascagni and conducted, among new works, a "Poem of the Sea" by Anfiteatro. The Costanzi recently presented a novelty work in Jachino's opera "Giocondo e il suo Re," which had its premiere in Milan several years ago. The artistic direction of this theater, it is authoritatively stated, will be retained by Mme. Emma Carelli, who has an exclusive contract covering several seasons, and will not be replaced by Mascagni. A concert by a woman's organization, the "Gruppo Femile Fascista Romano," was a recent novelty, church music being conducted by Isabella Caserini.

Prague Greets Visitors from America

PRAGUE, May 15.—The National Theater has recently been rehearsing Wagner's "Meistersinger," and has produced for the first time the one-act opera, "Mistr Jira," by the young Czech composer Jar Vogel. The American composer, Henry Cowell, appeared before a large and appreciative audience. Mr. Cowell is producing a new pianoforte technic and new sound combinations. Among the musicians who have recently performed in Prague are the Italian conductor Bernardino Molinari, the English pianist, Katherine Goodson, the American pianist, Eleanor Spencer, the famous 'cellist, Pablo Casals, and the French pianist, Lucie Caffaret.

"Turandot" Given at Costanzi in Rome

ROME, May 10.—Following close upon the premiere at La Scala, the Costanzi here gave a first performance of Puccini's "Turandot" on April 29. It was attended with much success. The title rôle was sung by Bianca Scacciati, and the tenor Merli won applause in the part of Calaf. Rosina Torri, who was heard in America last season, gave an especially moving portrayal as Liu, the slave girl. Vitale conducted. The opera ended, as in the first performance, at the point where Puccini left it.

Weingartner Hailed in Russian Visit

LENINGRAD, May 1.—Felix Weingartner has been much fêted in his concert visit to Russia. He appeared both here and in Moscow before audiences which were united in paying tribute to his conducting. A pleasing event of his visit here was a reception given in his honor by the faculty of the Conservatory. A feature of this social event was an address made to Weingartner by the composer, Glazounoff.

Scheveningen Season Announced

SCHEVENINGEN, HOLLAND, May 15.—The musical season which will open here on June 15 will include a series of orchestral events, conducted by Georg Schneevoigt and Ignaz Neumark. Among the noted soloists who will appear with the local orchestra are Harold Bauer, Alfred Cortot and José Iturbi, pianists; Vera Janacopulos and Jacques Urbus, vocalists, and Carl Flesch and Albert Spalding, violinists.

Hörth May Succeed Schillings at Berlin State Opera

BERLIN, May 15.—A report is circulated that the Ministry of Culture has agreed upon Franz Ludwig Hörth as successor to Max Schillings as intendant of the Berlin State Opera. Though no public confirmation has been made, the choice of Hörth is regarded as probable, as he has been for a number of years stage director of the institution. In the event of his appointment, it is expected that he will share the executive duties with Erich Kleiber, musical director.

NEWS FROM CONTINENTAL CENTERS



"Salome" Whets Parisian Opera Appetite

PARIS, May 20.—A long-bruited revival of Strauss' "Salome" at the Opéra provided a ripple of interest in a very uneventful operatic spring. This was given, with Geneviève Vix in the title role, on a double bill with "L'Heure Espagnole." Mme. Vix is hardly of the requisite dramatic type for such a part, but she brought it to an effective performance. Philippe Gaubert had prepared the novelty with much care. Strauss' score sounds today crabbed and conventional. The only forthcoming novelty at the Opéra is the "Orphée" of Roger-Ducasse. M. Gaubert is also conducting the rehearsals for this work. Otherwise the two State-subsidized lyric theaters have provided mostly routine performances in recent weeks. The Chœur Smetana, a Czech singing organization, was introduced as a novelty to close a recent evening after "Rigoletto" at the Opéra. In music by native composers and others, the group sang with considerable virtuosity, under the leadership of R. Zerny.

Slender Subventions

The Opéra, with its allotment of 800,000 francs a year from the State, only about \$24,000 at present exchange rates, is receiving no more than it did in 1830, with greatly reduced purchasing power. The Opéra-Comique has a subvention of about \$9,000 yearly. On this and its admission receipts it gives some nine performances a week, for each of which it has to pay its orchestral players an average of \$150 a day. The State, financially overburdened, cannot afford to contribute the \$175,000 to \$250,000 needed annually if the two theaters are to be restored to their former prestige. So it is readily understandable that many artists who command huge fees in the international market cannot be engaged.

With the exception of some recent good performances at the Opéra of "Aida," "Hérodiade," "Parsifal" and "Walküre," and the appearances of such artists as Fanny Heldy, Marcel Journet and the Dutch dramatic soprano, Lisbeth Poolman-Meisner, there was little outstanding. At the Opéra-Comique, the guest appearances of Joseph Hislop, the return to the company of Mmes. Balguerie, Ritter-Ciampi and Raveau and the forthcoming guest appearances of Mary Garden and Hector Dufranne, mark the only events of interest.

The impresarios, M. Jacques Rouché in the former house, and the Messrs. Masson and Ricou in the other, have done the best at their command to compete with the managers who offer huge fees in other lands, and in many cases attract artists who made their fame here.

Old Works to Be Restaged

A commendable decision of the Opéra-Comique is that recently announced to remount two standard works yearly "Mamou" is to be the first. "Lakmé" was recently recast. The latter is very colorful and strikes a refreshing modern note. The opera was followed by a new ballet divertissement to Weber's "Invitation to the Waltz," given recently on the anniversary of the composer's death. The Opéra has also announced its intention of honoring this composer by reviving his "Der Freischütz" next month.

The State has shown itself indifferent to the danger threatened to the fine organ in the Trocadéro. This instrument, one of the world's finest, badly needs overhauling. Marcel Dupré, the noted organist, announced that he would devote the proceeds of a recital to this fund. There was a keen public response.

The Société Nationale de Musique has

given several works their first performances recently. Louis Vierne's Fifth Organ Symphony was played by Joseph Bonnet—very musicianly in its construction, in five contrasted movements. "Impressions of a Voyage," three pieces for piano by H. Wollett, were, on the contrary, program music descriptive of a calm at sea, a Portuguese Dance and a Spanish port-of-call. These were played by Marcel Ciampi. Robert Casadesu played accompaniments to his own song, "Spleen," sung by Mlle. Bunlet. In a previous concert, four Japanese piano pieces, "Kakemonos" by A. Mariotte, proved very picturesque. Paul Bazelaire, cellist, played a new Fantasia by Touchard, accompanied by his wife. Guy Ropartz' Second Violin Sonata was played by Georges Enesco, and proved a striking example of this composer's classic style.

Georges Enesco played his Piano Sonata, Op. 24, in its first Paris hearing at a concert of the National Society for Music—a well-fashioned and musicianly work.

A new work by Georges Migot, recently produced, "Two Inscriptions of Victor Segalen," was exotically scored for voice accompanied by harp, celesta, contrabass, gong and cymbal. The com-

poser experimented with novel sonorities, but the whole is not quite convincing.

Recitalists Heard

Recitalists come and go, many of them excellent. Leopold Godowsky returned from a visit to Spain and played Beethoven's "Appassionata" Sonata, Chopin, Grieg and other music very finely in the Salle Gaveau. The French pianist, Gil-Marchex, gave a hearing of Florent Schmitt's "Cette Ombre, Mon Image," a piano work inspired by verses of Walt Whitman. Arthur Rubinstein proved, as ever, an expert technician in a program of four piano sonatas at the Gaveau. Mark Hambourg made a good impression in a concert including old English and modern numbers.

A piano movers' strike was one of the novel features of a recent week. A number of members under the supervision of the syndicate of this trade "walked out," and concert artists had to resort in some cases to impromptu hauling to get their instruments to the halls. E. Robert Schmitz, pianist, was to have appeared with the Pasdeloup Orchestra, under Rhené-Baton at the Mogador, but had to forego his part of the program for this reason. He was subsequently heard

"La Giara" Among Dresden Novelties



Photo by Ursula Richter, Dresden

Scene from Alfredo Casella's Choreographic Comedy, "La Giara," as Produced at the Dresden State Opera. The Tableau Shows the Merchant, Imprisoned in One of His Jars by His Hump, Being Taunted by the Revelling Villagers

DRESDEN, May 15.—With the opera and concert season drawing to a close in Dresden, plans are already being made for next season—and even for some time after that. Much interest is being created by the report that Richard Strauss' new opera, "The Egyptian Helen," one act of which is now completed, will probably have its premiere at the State Opera some two years from now.

For next season the management has accepted Paul Graener's opera based on Hauptmann's famous play, "Hanneles Himmelfahrt," as well as Hindemith's new opera, "Cardillac" and "Dreamland," an opera with both text and music by the Dutch composer, Jan Brandt-Buys.

Claire Born, dramatic soprano from Berlin, and Lotte Schöne, coloratura soprano, are coming next season from Vienna to join the staff of the Dresden Opera, which will retain all its principal

members. Summer opera will again be given in the Albert Theater.

Ballet Novelties

The novelties given this season were in some cases interesting. Besides the premiere of Kurt Weill's "The Protagonist," which has been previously reported, Alfredo Casella's ballet "La Giara" (known in the German version as "Der grosse Krug"), was given a sparkling performance. This work was staged by the ballet mistress of the company, Mme. Cleve-Petz, and was conducted by Kurt Striegler. The music of Casella is very genial and brilliantly colored, although harmonically containing much of the new spirit. The ballet mistress also arranged a short "dream pantomime," "The Beloved," to music by Mozart, including the "Kleine Nachtmusik." This fell rather flat, as it was carried out almost too literally. Barbara Kemp of the Berlin Opera sang *Salome* as a guest.

In the orchestral field, the work of

Stravinsky Conducts His "Petrushka" at Scala

MILAN, May 15.—Igor Stravinsky conducted his ballet "Petrushka" in its first performance at La Scala last Sunday night. The composer was the recipient of cordial applause when he was called before the curtain. On the whole, however, the impression made by the work was lukewarm. It was given on a double bill with "Hansel and Gretel," sung in Italian. The Russian folk-story, perhaps, did not have its racial elements brought out with the greatest success. It was not a complete novelty, as a company of dancers gave it in Milan several years ago. The choreography was arranged by Boris Romanoff, and the stage was under the management of Caramba. The cast included Miss Fornaroli as the *Ballerina*; Obouchoff as *Petrushka*; Celli as the *Moor*, and Rossi as the *Charlatan*.

in the first of two recitals in the Conservatoire, playing Bach and Debussy with much color and good technic.

Georgette Leblanc returned to the platform after an interval and gave a varied program with her characteristic intelligence and grace. Her numbers ranged from Scarlatti to Deems Taylor, and from Bach to jazz. The latter influence was also apparent in a recent dance recital by Mme. Pascal, in which first hearings in the concert hall were given to Milhaud's "Creation du Monde" and Jean Wiener's "Blues," as well as an arrangement of "Ukelele Lady." Finally, it has been announced that Paul Whiteman's Orchestra will be heard in concerts at the Opéra—so that the sway of syncopation will doubtless rule the early summer.

Munich Projects City Concert Hall

MUNICH, May 8.—The City of Munich is planning the erection of a large building for concerts. According to preliminary plans, it will contain several auditoriums, rooms for the Akademie der Tonkunst and a radio station.

Fritz Busch, who has been engaged for New York next season, was well shown in a fine performance of the Ninth Symphony of Beethoven, given by the State Opera Association, chorus and soloists. This was in the nature of a jubilee, as it was just eighty years since Richard Wagner conducted this work for the first time in Dresden. Eduard Mörike has led the Philharmonic in several new works, among them Wladigeroff's "Traumspiel" Suite after Strindberg.

Other events of interest this season were the performance of Bach's B Minor Mass, conducted by Otto Richter in a truly reverent style. The "St. Matthew" Passion was sung in the Kreuzkirche on Good Friday. The customary performance of "Parsifal" was given by the Opera on Easter.

Among recitalists, Elena Gerhardt returned and conquered again by the great variety of her expression in familiar lieder.

Margaret Abbott, a contralto from America, recently gave a recital here. A large audience heard her give numbers of Brahms, Mozart, Handel. Miss Abbott will give a concert in Berlin, and then return to Florence, where she completed her studies. In September, she will sail for the United States.

The Woman's Wagner Society gave a concert in the Villa Thorwald. Tino Pattiera, Helene Jung, Waldemar Staegemann and Angela Kolniak were on the program.

A large contingent of the Milwaukee Liederkreis are guests at the Hotel Continental.

BLANCHE MARCHESI

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Singing Academy

"Oberon" Has Hundredth Birthday as World Marks Centenary of Composer

[Continued from page 3]

the curtain went up on the last of Weber's works—his swan song. The theater had been sold out for the first twelve performances which Weber had contracted to conduct. As an enthusiastic audience greeted him with cries, Weber entered the theater to take his place at the conductor's desk. His modest personality was in marked contrast to that of Rossini, who, on his London visit, criticised the niggardliness of the English public, whom he considered had not showered him with sufficient gold.

From beginning to end there was an incessant applause. With the encore of the Overture the enthusiasm began. Air after air had repetitions. An attempt to encore the entire finale of the second act was, however, frustrated by the composer. Under all shouts of acclamation, he bore this frenzy of enthusiasm with a modest mien—though he was on the verge of collapse from his fatal malady of consumption.

The *London Times* of April 13, 1826, said of the performance: "Its general effect was materially aided last night by the presence of Miss Paton, who seemed entirely recovered from her slight accident, and sang with even more than her ordinary power. The general beauty of the 'Oberon' music lies more, perhaps, in a constant variety of striking and scientifically managed passages, than in that simple and definite style of melody which made parts of 'Der Freischütz' so popular. To this general arrangement, however, there are instances of exception; and the battle-song by Braham in the first act, the chorus of fairies in the first scene, the song by Madame Vestris in the second act, the waltz introducing the Princess in the first, and the quartette in (we believe) the second act by Braham, Isaacs, Miss Paton and Madame Vestris, are of a

character which cannot fail to be attractive to all.

Spectacular Staging

"The getting up and decorations of the piece have been peculiarly expensive and splendid. The water scene, with the change of lights, by T. Grieve, is particularly fortunate; indeed, it is the best-managed view of the kind which we recollect to have seen exhibited. The 'Haunt of the Spirits of the Storm,' too, in which a mass of rock becomes miraculously peopled with demons from top to bottom—as a piece of machinery, is novel and effective. The overture, with a variety of the other music, was encored, and the performance did not terminate until a late hour. Mr. Braham was in admirable voice and sustained his dramatic character of Knight-errant by no means discreditably.

"Mr. Weber, in person, presided in the orchestra, and was warmly welcomed by the audience upon his appearance. At the conclusion, being called for, he came forward after some time, introduced by Mr. Fawcett, but very soon retired, and received with as much modesty as seeming good sense the applause which was bestowed upon him."

With a yearning for Hosterwitz, Weber counted the minutes at every stipulated performance of "Oberon" under his baton. Tokens of admiration mattered little, for he longed to be again with his loved ones. To counteract the rising star of Weberism, the Drury Lane Theater placed on its boards their native composer, Bishop's, last opera "Aladdin." The proprietor of the theater offered Weber his box, and here again he was given a standing ovation. The opera, however, was a failure, and, after four and a half hours, "Oberon" still ruled the waves!

On the evening of June 4, in an easy-chair in Sir George Smart's house,

Weber sat with his host, Göschen, Fürstenau, and Moscheles grouped about him. His thoughts and conversation were of a journey which was to be denied him. At ten o'clock, after waving good-night with the white, emaciated hand which had penned "Freischütz," "Euryanthe" and "Oberon," he was conducted by his host and Fürstenau to his bedroom. With his traveling companion's assistance, he retired for the night, and winding his watch with punctilious care, in soft voice he said: "Now let me sleep."

The following morning the house servant knocked at his door, to receive no answer, and found that Weber had later left his bed and barred the door. The door was forced open and, drawing back the bed curtains, Sir George Smart and Fürstenau beheld their beloved friend in eternal sleep.

WALDEMAR RIECK.

Harriot Eudora Barrows' Pupils Give Song Recital

BOSTON, May 29.—Twelve voice pupils from the local studio of Harriot Eudora Barrows presented a program in the Copley-Plaza Salon, May 25, before a gathering which heartily applauded the praiseworthy efforts of the singers. The young artists revealed voices of much promise, carefully trained. Those heard were Dorothy Horan, Katherine Palmer, Esther Mott, Emily Smith, Marion Nelson Ellis, Irene Farren, Agnes Coutanche Burke, Dorothy Stevens, Marion Herrick, Marguerite Watson Shaftoe, Alice Armstrong Kimball and Claudia Rhea Fournier. Beatrice Warden Roberts and Bernice Vinal played the accompaniments.

W. J. P.

Molter Heard in Waukegan

CHICAGO, May 29.—Isabel Richardson Molter, soprano, gave a program in the Waukegan Auditorium recently, her list including arias from "Hérodiade" and "Elijah," and three songs by MacDowell. Harold Molter was the accompanist. Mrs. Molter will give a recital in Jordan Hall, Boston, in the early fall.

CHICAGO WOMEN HEARD IN AMERICAN OPERA PROGRAM

Excerpts Played in Honor of Opera Patroness and in Interest of Native Composers

CHICAGO, May 29.—In honor of Edith Rockefeller McCormick, who has long been one of opera's mainstays in this city, the Chicago Woman's Symphony, Elena Moneak, conductor, played excerpts from American operas at the May luncheon of the Fortnightly Club, recently. The concert was under the auspices of the American Opera Society of Chicago, of which Mrs. Archibald Freer is chairman.

The occasion was significant in that it presented the titular champions of three causes: the Chicago Woman's Symphony, whose performance attested the usefulness of women players in symphonic organizations; the American Opera Society of Chicago, championing the cause of our native opera, and Mrs. McCormick, a protagonist for the best in opera.

The program given was as follows: Prelude to Act II of "Cyrano de Bergerac," by Walter Damrosch; "Spring Song of the Robin Woman," from Cadman's "Shanewis"; the Intermezzo from "La Corsicana," by J. Lewis Browne; Serenade from "The Court Jester," by Eleanor Everest Freer, and the "Habanera" from Herbert's "Nataoma."

In the Chicago Woman's Symphony are the following principals: Beatrice Teller, Helen Hoffman and Mary Hansen, violins; Elisabeth Hagberg, cello; Thelma Combs, bass; Quitta Weiskopf, clarinet; Jennv Dietrich, flute; Alexandria Plotnikoff, harp, and Olga Sander, piano.

Schmit Adds Dancers to List

CHICAGO, May 29.—Hubert Schmit has added "The Three Nymphs," a miniature ballet of the Pavlov-Oukrainsky organization, to his list of attractions.



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Boston Activities

May 29

Beginning with the senior-junior reception in Recital Hall on June 2, the graduating class of the New England Conservatory will enter upon its commencement festivities. These include the senior concert in Jordan Hall, June 17; class day exercises, June 18; the baccalaureate sermon, June 20; the annual reunion and banquet of the Conservatory Alumni Association in the Boston Art Club, June 21, and commencement concert and graduating exercises, June 22, in Jordan Hall, followed by an informal reception in Recital Hall. The alumni dinner committee consists of Homer Humphrey, '00; Percy F. Hunt, '98; Alfred De Voto, '98, and, ex-officio, the president of the Association, George S. Dunham, '97, of Brockton. The entertainment is in charge of Harold Schwab, '88. Decorations are in the hands of Mrs. Archibald Nissen, '13, and Grace M. Stutsman, '22, secretary of the Association.

To be voted upon at the annual meeting of the Alumni Association, the following list of nominations has been prepared: President, Charles Dennée, '83; first vice-president, William B. Burbank, '16; second vice-president, Evelyn Tozier Bancroft, '12; treasurer, Alfred De Voto, '98; financial secretary, Homer Humphrey, '00; corresponding secretary, Grace May Stutsman, '22; auditor, William L. Gray, '83; trustees of the Tourjee Memorial Fund, Edwin L. Gardiner, '90, Ralph L. Flanders, Caleb Brigham, '76, F. Addison Porter, '84; directors for three years, Joseph Lopez, '26, Elizabeth H. Travis, '25, Raymond C. Robinson, '13, Francis W. Snow.

Alice McMahon, dramatic soprano from Frank E. Doyle's studio, was soloist at the anniversary meeting of Lucia Knox Chapter, Daughters of the Revolution, on May 22. Miss McMahon, who possesses a voice of exceptional range and brilliance, sang songs by Carew, Lang and De Koven. She also gave the

first public performance of Densmore's "Daffodil Comes Home Today."

Margaret Walch, pianist, now residing in Lexington, Mass., has returned from Mt. Holyoke College, where she arranged the music and directed the orchestra for the May Day pageant, produced under the direction of Virginia Tanner of Cambridge. The performance was given in honor of Mary Emma Woolley, president, on the twenty-fifth anniversary of her inauguration.

Cyrus Ullian, pianist, fulfilled a return engagement in Berlin, N. H., as soloist with the Berlin Choral Society on May 23. Mr. Ullian displayed his wonted artistry in compositions by Bach, Tausig, Chopin, Debussy, Liszt, Dohnanyi and Granados.

Marjorie Warren Leadbetter, soprano, recently sang in the Brae Burn Country Club, Newton, Mass., before the largest audience of the season. She was heard in French songs, the Norwegian "Echo Song" and "Una Voce Poco Fa" from "The Barber of Seville." Miss Leadbetter fulfilled a return engagement before the Daughters of the Revolution in Town Hall, Manchester, N. H., when the charm of her voice was again acclaimed.

Piano pupils of Susan Williams, assisted by Emilia Ferrazzi, soprano, delighted a large audience in the Lang Studios on May 20. Pupils who gave creditable performances of works by Durand, Heller, Schumann, Burgmüller, Ghys, Kullak, Hollaender and Poldini were Sara Harris, Harriet Moseley, Norman Harris and Ernestine Proulx.

Manuel De Haan, pianist and pupil of Frederic Tillotson, and Edwin M. Whitney, reader, were heard in recital in Steinert Hall on May 21. Mr. De Haan played with rare precision music by Mozart, Debussy and Chopin. He was also heard in Liszt's "Fantasie Hongroise," with Mr. Tillotson at the second piano.

Arthur J. Johnson, pianist and organist, has accepted the post of organist and choirmaster in the Swedish Lutheran Church, Quincy, Mass. W. J. P.

Renee-Longy Miquelle Will Teach Solfeggio to Students at Curtis



Photo by Brunel

Renee-Longy Miquelle

BOSTON, May 29.—Renee-Longy Miquelle has been appointed to the post of teacher of solfeggio in the theoretical department of the Curtis Institute of Music, Philadelphia. The Longy School of Music of this city, over which Mme. Miquelle presided, has been taken over by Minna Holl, a graduate of the school in the class of 1925, and Mme. Miquelle's chief assistant in the solfeggio and piano departments. The classes will continue as heretofore. Stuart Mason will again direct harmony and composition classes.

Mme. Miquelle was born in Paris in 1897, and began her musical training

at the age of four. Her studies were pursued with a thoroughness characteristic of French education, so that when she came to this country at the age of seventeen, she was well equipped to enter on the profession of teaching. After three years spent at the New England Conservatory in charge of a class in eurythmics, she decided to devote herself entirely to the work of the Longy School, paying special attention to the teaching of solfeggio.

Mme. Miquelle inherits her musical ability, being the daughter of Georges Longy, for years chief oboist of the Boston Symphony, and founder of the Longy School of Music. Her husband, Georges Miquelle, heads the cello department of the Detroit Symphony.

Longy School Students Graduate

BOSTON, May 29.—The annual graduation exercises of the Longy School of Music took place May 22 in Bates Hall. An interesting program was given, in which the pupils excelled. Rhythmic gymnastics and rhythmic geometry were features of the exercises. Dr. Archibald T. Davison, conductor of the Harvard Glee Club, addressed the students and presented the awards. Renee-Longy Miquelle was the recipient of gifts. Diplomas to adult pupils in solfeggio were awarded to John S. Barnett, Robert Bennett, Hugh Kite, Doris Lougee, Sidney Heywood, Caroline Merriam and Carolyn Hamman. Medals were awarded to Germaine Kaloustain, Amy Eaton and Olga Forthingham. Awards to solfeggio students (children) were: beginners, honorable mentions, Sylvia Winslow and Horace Sowles, Jr.; intermediate, high honors, Lawrence Nowell; first prize, Celina Robbins; second prize, Monique Haffner; advanced, second prize, Jane Hutchins. W. J. P.

Protheroe Joins Gunn School

CHICAGO, May 29.—Daniel Protheroe will join the faculty of the Gunn School of Music and Dramatic Art as teacher of voice and specialist in choral conducting.

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AMPICO RECORDINGS

HONOLULU PLAYERS GIVE 'ANTAR' SUITE

Musicales Concluded in Club Series—Works of Residents Heard

By C. F. Gessler

HONOLULU, May 15.—The Honolulu Symphony, Rex Dunn conducting, gave its third concert of the season in the Princess Theater, achieving the most successful appearance the orchestra has yet made. The principal offering was Rimsky-Korsakoff's Symphonic Suite "Antar." Other numbers included Mendelssohn's Overture to "Midsummer Night's Dream" and the Minuet des Follets and Marche Hongroise from Berlioz' "Damnation of Faust."

The orchestra, in co-operation with the Honolulu Choral Society, will present in June Mr. Dunn's composition, "The Peace Pipe," which was composed a few years ago for the Hague Peace Conference.

The last of a series of five musicales was given by the Morning Music Club in the home of Mr. and Mrs. J. P.

Columbus Players Record Success

COLUMBUS, OHIO, May 29.—The Independent Players, under the auspices of the Independent Protestant Church, presented the comic opera, "The Mocking Bird" by A. Baldwin Sloane in the new South High Auditorium. One of the best amateur organizations in this city, the Independent Players again proved their worth. Mildred Hessenover, as Yvette Millet, had a leading rôle. Estelle Trautman, Meta Grauman, Iretta Beery, Alberta Meyer, Dorothy Rath, Russel E. Neff, Adrian R. Page, Walter C. Grauman, Harold H. Meyer, Clyde R. Shields, Milton Meek, Norman Wedemeyer, John Kupar, Myrtle Brown and the chorus, directed by Charles Orr, were also successful. Under the triple direction of Albert Germanson, Charles H. Orr and Stella Becker, the Players attained a high level. R. B.

Erdman and the Central Union Parish House. The program included violin solos by Miriam Weihe, accompanied at the piano by Roxana Weihe; harp solos by James Gallet, harpist of the Honolulu Symphony, and vocal solos by Mrs. W. T. Scott. The proceeds of the series were devoted to the education of a young piano student, William Hughes, in Chicago.

Original works of members were offered at the April meeting of the Honolulu Allied Arts Club in the Hawaii Conservatory. Songs composed by Roxana Weihe were sung by Mrs. Frank Warren. Mrs. N. M. Benyas read an original play. Le Roy Blessing gave a group of humorous readings. Margaret Clarke sang and played a group of her own compositions.

Santiago Seeks Operatic Manager

SANTIAGO, CHILE, May 1.—The Municipal Theater recently opened its competitive bidding to impresarios who desire to manage the opera season there for the five years' period, 1926-31. Other qualifications being satisfactory, the manager who offers the best artists, new operas and guarantees will be awarded the commission, it is announced. It is stipulated that forty performances must be given each season, with matinees on festival days. The theater will be at the disposal of the impresario from the middle of July to the end of October each year. For this season the stipulated repertoire is to include: "The Girl of the Golden West," "Fedora," "Manon," "Andrea Chenier," "Thais," "Madama Butterfly," "Zaza," "La Bohème," "Un Ballo in Maschera," "La Gioconda," "Iris," "Cavalleria Rusticana," "Pagliacci," "Tristan and Isolde," "Der Rosenkavalier" or "Salome." The impresario must give bond for 50,000 pesos (\$6,000) upon undertaking the venture.

WICHITA KAN.—The Shrine Band recently gave a concert in the York Rite Temple, assisted by the Lyceum Quartet and Duff Middleton, violinist.



Horn Photo

BOSTON, May 29.—Sylvia Breskin, mezzo-soprano of this city, recently made her debut in "La Favorita" in Nizza-Monferrato, Italy, singing the part of Leonora. So great was her success that the opera was repeated on five consecutive nights. Miss Breskin has an exceptional voice, with an extensive range, high notes resembling those of a dramatic soprano. She studied in this city with Giacomo Masuroff, with whom she studied the scores of "Aida," "Il Trovatore," "La Gioconda," "Faust," "Samson and Delila" and "Carmen." W. J. P.

Ethyl Hayden to Sing in Worcester Event

Ethyl Hayden has been engaged as one of the first sopranos for the next Worcester Music Festival. She has also been engaged by James De Voe for a recital in his course at Flint, Mich.

SAN FRANCISCO PROGRAMS

Mexican Tipica Orchestra Gives Five Concerts

SAN FRANCISCO, May 29.—The Mexican Tipica Orchestra has been heard in a series of five concerts in Scottish Rite Hall under the direction of Frank Healy. Great success has attended this engagement. Samuel Pedraza, tenor, has a voice of beautiful quality. A vocal quartet also delighted. Juan Torrelblanca is the excellent conductor.

The Pacific Musical Society presented Phyllida Ashley, pianist; Florence Ringo and Gwynn Jones, vocalists, at its first May meeting.

The Arrillaga Musical College has announced a summer session of five weeks, beginning June 21.

The Mansfeldt Club gave its fifty-eighth piano recital in the Fairmont Hotel ballroom. The members of the organization participating in the program were Helen Schneider, Eunice Ryder, Bessie Fuller Turner, Frances Marshall, Violet Parry Caldwell, Alma Helen Rother, Mrs. Hugo Mansfeldt and Marjorie Elworthy Young.

Giuseppe Jollain presented Alexander M. Murray, violinist, in a difficult program with which the youth coped with astonishing success. Young Mr. Murray was assisted by Faith Merriam, contralto, and by Mabelle Sherwood Willis and Miriam Lennell, accompanists. The concert was given in Sorsos Club Hall. MARJORY M. FISHER.

Greensboro Welcomes Capital Opera

GREENSBORO, N. C., May 29.—The National Opera Association of Washington, under the direction of Edouard Albion, gave splendid performances in the National Theater of "Pagliacci" and "The Secret of Suzanne." Edward Johnson, Thalia Sabanieva, Ivan Ivantsoff, George Cheshanovsky and Giuseppe Rescheglian were heard. The productions, under the baton of Jaques Samossoud, were most satisfactory. This is the beginning of a plan to produce opera in Greensboro annually. C. T.



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CHICAGO MUSICAL COLLEGE ANNOUNCES YEAR'S COURSE

New Catalog Forecasts Elaborate and Varied Activities for Students Next Season

CHICAGO, May 29.—The Chicago Musical College has issued its new catalog for the season of 1926-27 a week earlier than is customary, the opening of the regular school year being on Monday, Sept. 13. The regular division of the course into four terms each will be followed as in past years, the fourth term ending June 25, 1927, and next summer's master course beginning two days later.

The course of study is divided into six grades, including courses leading to degrees of bachelor of music, master of music and doctor of music, in accordance with the privilege accorded by the State of Illinois. The degree courses include the instrumental, with a major subject consisting of violin, piano, organ or an orchestral instrument; singing, normal training, composition and dramatic art and expression. The degree of doctor of music will be conferred only on those who have attained actual renown in their careers, or to those whose exceptional ability, practically displayed, proves them to be musicians of extraordinary endowment. The regulations governing the course of study have been laid out with the purpose of establishing and preserving the highest ideals of education and ethical behavior, as expressed by the National Association of Schools of Music and Allied Arts, of which the Chicago Musical College is a member, according to Carl D. Kinsey, business manager.

The curriculum is arranged on a basis of semester-hour credits, the requirements for the seventh grade work being four semester hours per year; those for senior diploma and graduation classes, eight hours each, and those for post-graduation and artists' classes, ten hours each. These latter classes may lead, respectively, to the awarding of the degrees of bachelor of music and master of music. An exception is made in the department of voice, where requirements

are for eight semester-hours in the seventh grade, twelve in the senior diploma and graduation classes, sixteen in the post-graduation class and ten in the artists' class. In all departments, credits must be taken in harmony and allied theoretical subjects and in certain cultural subjects, according to the department and the academic grade of the work.

The catalog, containing illustrations of some of the beautiful rooms of the College, lists over 100 teachers in thirty-four departments, under Herbert Witherspoon, president. Many of these teachers will award free fellowships. There is a long list of prizes offered by various individuals or organizations. The use of dormitories in the College building, the student service department, a series of College recitals and other items are matters of special interest.

The College was founded by Dr. Florenz Ziegfeld in 1867, and was incorporated under the laws of Illinois in 1877. A notable list is its board of life members, which includes J. Ogden Armour, Vice-President Charles G. Dawes, George J. Dowling, James O. Heyworth, Mrs. Samuel Insull, Henry R. Kent, Harold F. McCormick, Mollie N. Neuberger, George F. Porter, George M. Reynolds, Julius Rosenwald, Harry Rubens, John G. Shedd, John F. Smulski, Edward J. Uihlein and William J. Wilson.

In Chicago Studios

Chicago, May 29.

SHERWOOD MUSIC SCHOOL

Students in the piano department appeared in recital recently. Theodore Sauer, St. Elmo Selfridge, Patricia McPike, Rose Newman, Treva Richardson and Ruth Franzen, pupils of Georgia Kober, were heard in piano recital May 18. A dance recital was given May 16 by Adele Zawistowski, Janet and Ruth McCloud, Ruth Erickson, Maudenia Rowell, Evelyn Rosenthal, Rochelle Bisno, Rhoda Weakly, Irmeline Silber, Annrose Golden, Amorita Weakly, Marion Skrzynski and others, pupils of Dorothy Robbins.

BUSH CONSERVATORY

Soloists of the program given May 12 were George Sweigert, violin pupil of Richard Czerwony; Helen Byers, soprano student of Nelli Gardini, and Marjorie Nye, piano pupil of Jeanne Boyd.

Mrs. Downing Heard as Festival Artist

CHICAGO, May 29.—Frederica Gerhardt Downing, who recently made a successful return to the public recital stage of Chicago in a program sung in the Playhouse, was contralto soloist in the performance of "Elijah" given at the Oskaloosa, Iowa, Spring Festival on May 14, and sang in "Messiah" at the Spring Festival of Lawrence, Kan., April 25.

Lévy Club Ends Season

CHICAGO, May 29.—The Hénio Lévy Club held its final meeting of the season May 9 in Kimball Hall. Elaine Burgess, Hazel Johnson, Miss French and Harold Reeve were the piano soloists. Neta Smith, violinist, accompanied by Elsie Chandler, and Marjorie Sutton and Gerhardt Seidel, readers, assisted as guests.

Gilbert Ross Booked for Tour

CHICAGO, May 29.—Gilbert Ross, violinist, is scheduled for a recital in Jordan Hall, Boston, Oct. 13, and for an appearance in Aeolian Hall, New York City, Oct. 10. His bookings for next fall are many.

Helen Curtis Again to Teach Pedagogy During Summer Session at Bush



Photo by Strauss-Pryton
Helen Curtis

CHICAGO, June 3.—The department of class instruction in piano and orchestral instruments will be a special feature of the Bush Conservatory Summer School curriculum. The growth of the group system in public school music pedagogy is considered one of the most important developments revealed in the last five years of the history of American teaching methods. This intensive class instruction for various instruments has brought thousands of young school children into practical touch with music, and has thereby increased the field of opportunity for musicians of good technical understanding and sound pedagogical skill, equipped for public school work. It is in behalf of these latter that Bush has specialized for several summers in class methods of instrumental instruction.

Helen Curtis, who has been chosen to give the instruction in class piano methods at Bush, beginning June 30, has been supervisor of music in the Kansas City public schools for three years. One of the originators of the class instruction system, she gave a demonstration of her work last year before the Music Supervisors' National Conference. She reports that her teachers are meeting with the greatest success in thirty-six cities in all parts of the country. One of her Kansas City teachers has recently been called to Detroit, to organize a class of instrumental instruction in the local Central High School. Cora Wilkerson,

Lusk Scores Success in Prague

CHICAGO, May 29.—Word has been received of the success achieved abroad by Milan Lusk, who appeared in Smetana Saal, Prague, recently. Mr. Lusk, a violinist who has lived in Chicago for several years, played the D'Ambrosio Concerto. In his audience were Lewis Einstein, United States Ambassador to Czechoslovakia, and the British Minister, William Clark.

Norman Kling Re-engaged

CHICAGO, May 29.—Norman Kling, baritone, has returned to Chicago from a tour of twelve cities in Pennsylvania, New York, Michigan, Ohio and New Jersey, in each of which he was re-engaged for next season.

a pupil under Miss Curtis at Bush last summer, gave in April a demonstration before distinguished musicians of the eastern States of the work she has been doing in the Springfield, Ohio, schools. Miss Curtis has found that it is possible with class instruction to get as careful results in technique and interpretation, for the first two or three years of a child's experiences at the piano, as with private instruction.

Miss Curtis has divided her teaching into a fifty-four hour course of first-year work, including actual demonstration with young pupils, and a second-year course of thirty hours of advanced class methods plus six hours of practice teaching under her personal direction.

Additional work in class instruction for other instruments, such as violin, woodwinds and brass, will be taught at Bush this summer by Charles Espen-shade, Elmo Roesler and Joseph Schumacher.

Bush Holds Commencement Exercises

CHICAGO, May 29.—The Bush Conservatory held its commencement exercises in Orchestra Hall on May 27, combining this event with the spring concert of its excellent orchestra, under the leadership of Richard Czerwony. The program included the "Fidelio" Overture, Tchaikovsky's "Nut-Cracker" Suite and Liszt's Second Rhapsody, in which a harp cadenza written by Mr. Czerwony was brilliantly played by Dorothy Bell. Samuel Martinez played the Allegro ma non troppo of Beethoven's Violin Concerto; Marjorie Barton was heard in the Allegro affettuoso of the Schumann Piano Concerto, and Leola Aikman sang an aria from "La Traviata." The quality of the solo work was noteworthy for its technical excellence and maturity of style. Especial praise must be recorded, too, in behalf of the very fine orchestra. Awarding of certificates, diplomas and degrees was made by Edgar Nelson, president.

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Glee Clubs' Higher Standards Bring Better Music

By SYDNEY DALTON



NE notes with satisfaction that the day of the old-style glee club, particularly the male glee club, when the program consisted largely of humorous (?) songs, varied with groups of sloppy ballads, with "barber shop" harmonizations, is rapidly becoming a thing of the past. Even the college glee clubs are substituting numbers of real worth for the "rah-rah" variety, which is, indeed, a promising sign of improvement; and the fact that public interest has been increased, rather than lessened, by the change is still more encouraging. "Sweet Genevieve" is no longer the *pièce de résistance* of the college glee club repertoire; consequently, publishers are constantly putting out numbers of greater significance.

Three Worth-While Choruses for Men's Voices. Such a chorus is Edward Grieg's "Recognition of Land," recently put out in a new edition, under the supervision of G. A. Brower (Harold Flammer). Here is a vigorous, inspiring number that is quite ideal for the male chorus, and, while its effectiveness is great, its difficulties are not. It is, in fact, within the capabilities of any average organization. There is a passage for baritone solo. Oley Speaks' "Shepherd, See Thy Horse's Foaming Mane" is another number to which the above remarks apply equally well. The arrangement has been made by the same editor and it is skillfully done. In this, too, there is a baritone solo. In a different mood is F. S. Newcombe's arrangement of Leila M. Brownell's "Four-Leaf Clover"—a simple, but attractive, melody, with a flowing accompaniment, and a lilt that lingers in the memory.

New Pieces by G. A. Grant-Schaefer. G. A. Grant-Schaefer's adaptations and arrangements of folk-songs and spirituals have been increased by the addition of two Negro songs, entitled "Don't You let Nobody Turn you Roun'" and "Calvary" (Arthur P. Schmidt Co.). The latter is often known by the title of "Never Said a Mumbly Word." As is usually the case with this composer's arrangements and harmonizations, both songs are treated in a simple but most effective manner. They are well worth the attention of singers and they come for high and low voices.

Of interest to piano teachers is a set of seven "Uncle Remus Stories" for second and third grade. There is the spirit of the Harris yarns in these little pieces and they are written in a facile and tuneful manner that will instantly appeal to the young pianist who, if he knows the stories whence they spring, will the more fully enjoy them and, if

he does not, will wish to read them. These numbers, also, are from the Schmidt press.

Piano Pieces About Dancers and Jugglers

Richard Ferber is the composer of two pieces for the piano, entitled "The Dancer" and "The Juggler" (Oliver Ditson Co.). The first of these is commonplace in idea and execution, save for a melodious middle section that is considerably better than the rest of the number. "The Juggler," however, making use of staccato double notes, is much more enjoyable and more imaginative. This is for fourth grade, and its companion number for third or fourth grades.

Leopold Stokowski and Edward W. Bok have collaborated on a patriotic song, entitled "Our United States" (Carl Fischer). The melody was formerly the national anthem of the Transvaal Republic in South Africa, but was abandoned after that country became part of the British Empire. It is well that so striking a melody should be preserved and used for patriotic purposes, as it possesses the directness, virility and vocal simplicity



Photo by Elias Goldensky
Leopold Stokowski

so necessary for national use. Mr. Stokowski's harmonization is as simple and direct as the melody and there is richness and body to it. Mr. Bok's poem fits the spirit of the music admirably and it has the rare virtue of brevity. "Our United States," for which there is also an orchestration, should be widely used.

"Hush Thee My Own," Song by C. McFarland. A song for medium or high voice, by Catherine McFarland, entitled "Hush Thee, My Own" (Clayton F. Summy Co.), is further proof that a change of title often

changes the significance of the music. Edvard Grieg entitled one of his compositions "Morning," and used a certain figure to portray his idea. In this song the composer uses the same figure to stress the slumber song, or evening, idea, and she makes good and effective use of it. It is nicely put together and most singable.

A Book of Helpful Songs for Children

"The Children's Book of Songs and Rhymes" is another result of the fruitful collaboration of Harriet Blanche Jones, as author, and Florence Newell Barbour, as composer (Arthur P. Schmidt Co.). It is an interesting, attractive and helpful collection for children, covering a period beginning before school years and extending to the intermediate grades. There are more than sixty little songs in the volume, covering a multitude of subjects, followed by six sets of jingles and rhymes, on such topics as "Health Habits," "Cleanliness," "Religious Habits," etc. All in all, it is a book that teachers and parents, alike, should have for their little ones.

A Boy Speaks a Good Word for Father

"When My Paw was a Boy," a setting by E. L. Ashford of a poem by S. E. Kiser (Lorenz Publishing Co.), tells of the virtues and prowess of an Andy Gump-like father. The words are humorous and are sure to draw a laugh. Mr. Ashford's music is in no way distinguished. He writes a straightforward tune and puts an equally straightforward accompaniment under it. But if one has to set a poem of this kind it is as well to make the music unobtrusive and let the words carry the burden. There are three keys.

Two Musical Readings by Frieda Peycke

Frieda Peycke's most recent readings with musical illustrations are "Watch the Corners of Your Mouth" and "The Sugary Shipwrecked Zoo" (Harold Flammer). The first is one of the good cheer type of poems, so valued by the daily press, and the music is at least as good as the text. The one that tells of the shipwrecked zoo, however, is an imaginative

little poem by Mrs. John T. Van Sant, and it has inspired the composer to much better music of a really illustrative kind.

There has recently been published separately "A Sheepfold Song," from the album "Sunset-Land," by Sir Landon Ronald (Enoch & Sons) and it well deserves the distinction of a place by itself. Ronald has written many good, bad and indifferent songs, but this one is well above his average. It combines the pastoral with the slumber song, in a manner simple and effective, and always grateful, so far as the singer is concerned. The lyric, by Arthur L. Salmon, is not quite up to the music, but as a whole the number deserves to be heard.



© Keystone Studio
Sir Landon Ronald

Songs by G. P. Hulten and Buzzi-Peccia

"When My Fancy's Running High," by George P. Hulten (Carl Fischer) is essentially a man's song, with words by George Gibson Davis. Both voice part and accompaniment are written in a straightforward manner and considerable vigor is demanded in its singing, save for a brief moment when the narrator's fancy turns to a maid with eyes like the azure sky. There are two keys. A. Buzzi-Peccia has written both words and music for his "La Secvillana," from the same publisher. It is a number for medium voice, written in a rather brilliant, "alla seguidilla" manner, and affording well varied melodic interest.

A Concertino and Exercises for the Cello

Louis Fournier has been expending editorial skill upon some 'cello scores that will be welcomed by followers of that instrument. One work which he has edited and fingered is B. Romberg's Concertino, Op. 51 (Paris: A. Durand & Fils; New York: Fine Arts Importing Corporation). There is melodious and grateful music in these pages, which is shared, to a limited extent, by the piano. J. Duport's "21 Exercises," from the same editor and publishers, comes in two books. They are by no means for 'cellists who are not already skillful performers, but will be found valuable for the development of the higher reaches of technic.

A Book of Piano Pieces for Children

Those parents and piano teachers who would like to train their young folks along the line of modernist musical thought will find good material in Alexander Voormolen's "Livres des Enfants," a book of twelve pieces highly spiced with dissonance (Paris: Rouart, Lerolle & Co.; New York: Fine Arts Importing Corporation). Technically, most of them are not beyond our third grade, but the technical difficulties are the least of the performer's problems. First of all, one must understand what the composer is driving at, and the solution of this riddle is more for the expert musician than the amateur. But many of these pieces are fascinatingly made and all of them are clever and imaginative. Take him by and large, and with these little pieces as a guide, Mr. Voormolen is to be classed among the sane modernists.

Easton School Board Co-operates with Symphony

EASTON, PENNA., May 29.—The final concert for the season of the Easton Symphony, under Earl Laros, was given in the High School Auditorium on May 20. The program was made up of request numbers, and the soloist was Russell R. Schooley, baritone. H. H. Mitchell, president of the Orchestra Association, spoke of the splendid co-operation between the school board and the Orchestra Association, by which the use of the auditorium was given in return for two concerts held exclusively for school pupils. M. H. C.

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Violin
An Old Love Tale
At the Fair
Songs
Happiness
Just before the Lights are Lit
In Granada (with violin obligato)
Chorus for Women's Voices
In Arcady by Moonlight
Spirit of Motherhood
Violin
A Memory
A Carnival Fantasy
Songs
Krishna
I Bring You Heartsease
There's a Woman Like a Dewdrop
Chorus for Women's Voices
The Dancer of Fjaard

PLATTSBURGH LIKES SEASON'S FESTIVAL

Seventh Annual Schedule Made Notable by Varied Talent

PLATTSBURGH, N. Y., May 29.—Hardly had Clinton County's seventh annual May Festival drawn to a close when plans were being discussed to assure the eighth. Five days, May 17 to 22, brought eleven concerts to Plattsburgh this year. Both resident and guest artists participated.

The special features of the Festival were four afternoon concerts by eighty-four carefully selected pupils of fifteen music teachers and three institutions; an evening concert given by three junior orchestras and soloists from the membership of these orchestras, under the batons of Lucy A. Hudson and Charles F. Hudson; a concert by the Plattsburgh Symphony, with soloists, Charles F. Hudson conducting; a concert by the Port Henry Community Chorus, under Frank Carr; the High School Orchestra, and High School Girls' Glee Club, under Evelyn Bromley Burhans, and the choirs of the First Methodist Episcopal Church, First Presbyterian, St. Peter's, St. John's churches and Beth Israel Congregation.

Anna Pease-Breaky, pianist, and Edwin Swain, baritone, were the first guests to take part in the week's calendar. They gave a joint recital May 20, under the auspices of the Musical Art Club. Mozart, Chopin, Carissimi, Schubert, Brahms, Wolf, Rachmaninoff, Griffes, Debussy, Moussorgsky and other composers were given places on their program. Evadna Lapham was Mr. Swain's accompanist.

Resident and visiting musicians combined in a performance of "The Creation" May 21. The soloists were Joyce Bannerman, soprano; George Perkins Raymond, tenor; Edwin Swain, baritone. The tenth concert was practically a repetition of that given by the orchestra Tuesday evening, with Lucy A. Hudson, violinist; Marguerite Dumas, pianist;

Elaine Barber and Marjorie Brown, clarinetists, and Francis Sprague, flutist, as the soloists. The most important works given were the "Peer Gynt" Suite, the "Egmont" Overture, and the Overture to "Cosi Fan Tutte."

Helen Thomas, soprano, and Carolin V. Howell, harpist, brought the Festival to a close with their joint recital under the auspices of the Musical Art Club. Evadna Lapham was the accompanist.

Margery Beyer Chosen as Soprano Soloist of Judson Memorial Choir



Margery Beyer

Margery Beyer, soprano, has been engaged as soloist of Judson Memorial Church, New York City.

Along with her other musical activities, which have included singing for clubs, benefit concerts and various organizations in and about New York, Miss Beyer has been heard from time to time as a broadcasting artist.

Advocating an outdoor life as most beneficial in a singer's career, she believes in a moderate indulgence in sports for both physical and mental stimulus.

"These diversions bring one closer to nature, and like dancing, through which one acquires grace and poise, bring relaxation," she says.

Miss Beyer is a pupil of Carl Rieck, for many years one of New York's well known church and concert tenors as well as vocal instructors. Mr. Rieck is now a resident of Flushing, L. I., where he teaches.

Oscar Saenger to Have Active Summer

Oscar Saenger will teach in New York until June 10, when he leaves for Chicago to conduct his free scholarship contest at his summer school, on June 12 and 13. He will begin his season of seven weeks on June 14. There is a large enrollment for this summer, and Mr. Saenger says he is looking forward with pleasure to greeting former pupils, as well as new ones, who are coming to him from all parts of the country.

CHICAGO, May 29.—Florence Trumbull has returned from Jackson, Mich., where she attended the wedding of the granddaughter of Mrs. Florence I. Bulson, formerly state president of the Michigan Federation of Women's Clubs.

MANY WIN HONORS IN SOUTHERN TESTS

Musicians from Alabama Compete in First Eisteddfod

By Ferdinand Dunkley

BIRMINGHAM, ALA., May 29.—The printed list of prize winners in the first southern eisteddfod shows many winners in music from various parts of the state as well as from Birmingham. The eisteddfod was planned and managed by the Allied Arts Club of Birmingham, and embraced contests in all the fine arts as well as the crafts. One Hundred and nineteen prizes were offered.

The judges include many of the leading musicians, painters, poets and literary workers of the country. Among the musical judges were Victor Harris, New York, composition; Giuseppe Ferrata and Eugenie Wehrmann-Shaffner, New Orleans, and Roy Lamont Smith, Chattanooga, piano; Leon Maxwell and Henri Wehrmann, New Orleans, and Charles Washburn, Nashville, voice and choral music; Joseph Cadek, Chattanooga, Whitney Hubner, Atlanta, and Henri Wehrmann, New Orleans, violin; Frank M. Church, Athens, Ala., Colin

D. Richmond, Montevallo, Ala., and Giuseppe Ferrata, New Orleans, organ.

The College Men's Glee Club prize was won by the University of Alabama Glee Club, Tom Garner, director; the High School Chorus (girls) prize was won by the Treble Clef Chorus of the Gadsden, Ala., High School; the Church Choir prize by the First Methodist Choir of Jasper, Ala.; the song composition contest for composers who have had some work published was won by Aileen Wier Dortch, Gadsden, Ala.; song by one who has not had anything published, Mrs. Gordon Patrick of Fairfield, Ala.; piano composition, A. Traxler, Birmingham.

Other prize winners were: piano—Ruth Shepherd, Nina Miglionica, and Ruth Garrett, Birmingham, and Myra Courington, Montevallo; voice—Minnie Peebles Johnson, Montevallo, Howard Davis Townsend, Selma, Mrs. W. D. Ward, Mrs. Esther Miller and Burnett Downs, Birmingham; violin—Harold Johnson (two prizes) and Chester Tate, Birmingham; pipe organ—Anne Greene, Birmingham.

The school orchestra and band contests were all won by Birmingham schools. The prize offered by the Birmingham Park Board for a band stand design was won by an Auburn student, Lawrence S. Whitten.

GREATER BOSTON CHOIRS HEARD IN FESTIVAL MUSIC

Leginska Wins Applause as Guest Conductor—Alice Roland Sings—Hutchinson Pupils Appear

BOSTON, June 1.—In connection with the Boston Music Festival, a festival of choruses from Greater Boston was held in Symphony Hall on Sunday afternoon, May 23. Harris S. Shaw was organist, and Mrs. Arthur B. Keene and William Ellis Weston were pianists. The conductors were Frank Luker, Arthur B. Keene and Benjamin Grubenberger—all able directors of choral organizations.

A feature of the program was the appearance of Ethel Leginska as guest conductor of the combined choruses. She conducted Barnby's "Sweet and Low," "Drink to me Only With Thine Eyes," and the "Hallelujah" Chorus from "Messiah." She phrased the lighter music with the deftest of shadings and with uncommon rhythmic subtlety, and elicited from the singers a rare expressive quality. Her conducting of the "Hallelujah" Chorus was a stirring *tour de force*, and stamped Miss Leginska as an authoritative leader.

Alice G. Roland, soprano, gave a recital of coloratura arias and lyric songs in Steinert Hall on May 23. Miss Roland revealed a voice of good quality, one which, with further development, holds encouraging promise. Roger Magee was the accompanist.

A piano recital was given by the pupils of Ethel Hutchinson in the home of Miss

Gebhard, in Brookline on May 26. Those who took part were Betty Walker, Carolyn Smith, Janet Walker, Helen Donovan, Louise Locke, Thelma Peterson, Annetta Westwater, Inez Cormack and Kathleen Stock Uhler. All showed the effects of careful instruction in their clear technic, their exceedingly musical tone and shadings, and in their expressive interpretations.

The Boston Symphony "pops" season entered upon its fourth week on May 24. Special nights during the week were as follows: Monday, Ladies' H. H. A. night, with Isa Kremer as soloist; Wednesday, Wellesley College night.

HENRY LEVINE.

Music-Education Group Honors Mrs. MacDowell

Jessie B. Gibbes, Margaret Hopkins and the Parents' Association of Music Education Studios gave a tea in honor of Mrs. Edward MacDowell on May 9. Mrs. Emmett Smith, president of the Parents' Association, presented Mrs. MacDowell, who spoke on the MacDowell Association and the Peterboro Colony. A program of MacDowell's music was given by Marguerite Baiz, Dorothy Teitsworth, Doris Smith, Ruth Levy, Mary Kuehne, and the school chorus. Among those present were Jane Cathcart, Carolyn Beebe, Laura Sedgwick Collieris, Edith Dalton and Earl Walbridge.

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INFORMATION AND BOOKLET UPON REQUEST

FIVE CONCERTS MARK END OF PEABODY REGULAR TERM

Clubs and Individuals Give Notable Concert for Stricken Musician

BALTIMORE, May 29.—A series of five exhibition concerts, held in the main hall of the Peabody Conservatory during the current week, marked the closing exercises for the term and presented the work of advanced students in piano, organ, voice, violin and cello. On Friday evening diplomas in piano were conferred upon George Bolek, Florence Frantz, and Mary Mitchell. Teacher's certificates for piano, voice, organ, violin and school music were granted to fifty-one candidates, the largest graduating class on record. Honors were conferred by the director, Harold Randolph, through the president of the board of trustees of the Peabody Institute, Lawrason Riggs.

A testimonial concert given for the benefit of Hobart Smock in the Lyric, Monday evening, May 24, was heard by a large audience which responded to the need of the stricken musician. The program was a representation of the various choral organizations of which Mr. Smock had been conductor before his illness. The singers included the Baltimore & Ohio Glee Club, the Gracur Club, the Metropolitan Club, Eugene Wyatt, director, Scottish Rite Choir, Ed-

People's Chorus Gives Last Concert

The fourth and last concert of the season of the People's Chorus, L. Camilleri, conductor, was given in the Town Hall on the evening of May 27. Soloists were Flora Bell, soprano, and Cecile Kurner, pianist, both of whom were heard with much appreciation by an interested audience, members of which were also drawn upon the platform. Other singers who were heard included Eleanor Gilmore, Elsie Overbeck and Ethel Griffith. A motion-picture film, "The Spectre" was also shown.

Gallico Will Conduct Third Season at Olga Steeb Piano School

Paolo Gallico, who comes to the Olga Steeb Piano School for his third season on June 1, will again conduct a class of auditors and players in addition to the private lessons which he gives. Most of the pupils from previous years have enrolled again this season. The class meets once a week for ten weeks on Fridays.



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gar T. Paul, director, the solo quartet of male voices from Station WEAL, the mixed sextet from Eastway Place Synagogue, and assisting professional singers under direction of George Castelle. Elsa Baklor, soprano, sang "Una voce poco fa" and an aria from "La Forza del Destino" with chorus under Mr. Castelle's direction. Jan C. Van Nulsteyn, violinist, played a movement from the

Goldmark Concerto and two pieces by De Pauw. The WBAL trio, Celia Brace, violin, Helene Broemer, 'cellist and Florence Walden Otev, piano, played an Allegro by Mendelssohn. John Wilbourn, tenor, contributed a group of solos effectively. Dr. Norman Coe, Virginia Castelle, and Howard R. Thatcher were the accompanists.

FRANZ C. BORNSCHEIN.

What N. Y. Symphony Members Do in Summer Time

WHERE do members of the New York Symphony go in the summer time?

This query is answered by George Engles, manager of the New York Symphony Society.

"Many go to Europe. After the close of the season in New York, most of the men take a six weeks' vacation on the other side," Mr. Engles says. "Paris seems to be the favorite city. On their return they assemble at Chautauqua, New York, for an engagement of five weeks. Albert Stuessel will conduct these concerts this summer. It is his fifth season as director.

"Chautauqua offers recreation in many fields. Some members of the orchestra take their families with them and engage cottages. There is canoeing, bathing, fishing, motoring and, of course, golf. Several years ago a baseball nine composed of our most athletic men was organized, and each summer the rivalry runs high. As all the concerts are held in the evenings, days are free except for rehearsals."

This summer will mark the fifteenth year the orchestra has played in Chautauqua. The first engagement was for a day, but was extended the next year. Concerts are given every evening except Sunday. It is expected the attendance this season will be close to 200,000, as this figure has represented the average number of listeners in past years.

Performances are given in the amphitheater on a hillside overlooking the lake. The programs will include works dating from Monteverdi to George Gershwin. Special features will be included. An operatic program, excerpts from Verdi's Requiem and four children's concerts

Birmingham Religious Convention Hears Fine Church Music

BIRMINGHAM, ALA., May 29.—Remarkable choral singing was recently heard in Birmingham at the convention of the International Council of Religious Education, by the director of music and pageantry, H. Augustine Smith of Boston, Mass. The final chorus of Bach's "St. Matthew" Passion, Franck's setting of Psalm 150 and Horatio Parker's "The Lord Is My Light" were among the numbers. Birmingham has no regular choral organization, but the work done by Mr. Smith's chorus in one week showed what might be accomplished.

F. D.

are planned. There will be an all-Wagner program and a Tchaikovsky list. One performance will be devoted to music by Bach, Beethoven and Brahms. Numerous works by living American composers will be played for the first time.

Again after their engagement in Chautauqua, members of the orchestra will take a brief vacation prior to participating in the music festival which will be held in Worcester, Mass., from Oct. 6 to 9.

GITTELSON AT PEABODY

Will be Assisted at Summer School by J. C. Van Nulsteyn

BALTIMORE, May 29.—Frank Gittelson, American violinist, has been appointed a member of the faculty of the summer school of the Peabody Conservatory, which will be in session for six weeks, beginning Monday, June 28. Mr. Gittelson has appeared on the concert platform in the principal cities of Germany, Austria, Switzerland and Holland. He is a pupil of Leopold Auer and Carl Flesch, and made his European debut in Berlin as soloist in an orchestral concert conducted by Ossip Gabrilowitsch.

Associated with Mr. Gittelson will be J. C. Van Nulsteyn, concertmaster of the Baltimore Symphony. Mr. Van Nulsteyn was formerly concertmaster of the Lamoureux Orchestra of Paris, which position he relinquished to accept an invitation to join the Peabody faculty. Mr. Van Nulsteyn is a native of Holland and a former pupil of César Thomson. Many requests for enrollment in the summer school give evidence of a banner season.

Hold Juilliard Auditions at Minneapolis

MINNEAPOLIS, MINN., May 29.—Sectional examinations to determine the qualifications of music students eligible for scholarships and fellowships under the Juilliard Musical Foundation were begun here May 24 by H. H. Bellmann of New York, the field representative of the Foundation. The annual awards to be made as a result of the present examinations will be announced late in June, when all the zone examinations have been completed.

G. S., JR.

SIMPSON COLLEGE SINGERS PRESENT ANNUAL FESTIVAL

"Creation" is Sung by Iowa Forces and Well Known Artists Appear As Soloists

INDIANOLA, IOWA, May 29.—With a varied program consisting of a performance of "Creation," recitals, and concerts by local organization, the Simpson College Conservatory, of which Herbert A. Harvey is dean, held its annual musical festival on three days.

Among the artists who appeared were Vera Poppe, 'cellist; Louis Kreidler, baritone; Orpha Holzman, soprano; Lester Spring, bass; Holmes Cowper, tenor; Arthur Boardman, tenor, head of the voice department of the Simpson Conservatory; Mme. Sollitt, pianist; with the Barrère Little Symphony of New York, and George W. Weiler, head of the piano department of Simpson.

The feature of the festival was the presentation of "The Creation" by a chorus of 200. The accompaniments were played by the orchestra, the soloists being Miss Holzman, Mr. Spring and Mr. Cowper. Arthur Boardman was conductor.

The Simpson Orchestra, of which Dean Harvey is conductor gave Schubert's "Unfinished" Symphony, "Babylon" by Justin Elie, and "The Merry Wives of Windsor." A feature of this program was the appearance of Mr. Weiler, who played the Concerto in B Flat Minor by Tchaikovsky with the orchestra.

The fifth number of the festival was presented on Friday afternoon by the vested madrigal club, under the direction of Mr. Boardman. The program, which included a group of early church music, proved particularly popular.

The closing number of the festival was given by the Barrère Little Symphony of New York with Mme. Sollitt, pianist, as soloist.

Vernon Sheffield, a post-graduate of Simpson, gave a piano recital.

LOREN C. TALBOT.

Institute Awards Artists' Diplomas

A jury consisting of Percy Such and William Durieux announces its award of artists' diplomas to John Alden Finckel and Charles McBride, graduates of the Institute of Musical Art, who gave their candidates' recital as 'cellists before the jury at the Institute on May 21. The candidates have been approved by the Institute faculty for eligibility for the degree, and the jury's decision declared them ready and sufficiently gifted for the concert stage.

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GORDON AND REUTER END CHICAGO JOINT RECITALS

Violinist and Pianist Both Introduce
Modern Works to Western
Music Lovers

CHICAGO, May 29.—Jacques Gordon, concertmaster of the Chicago Symphony, and Rudolph Reuter, a pianist to whom Chicago owes much for his enterprise in bringing forward contemporary music, gave, in the Princess Theater on May 23, the second and final of their joint concerts for the season. Nikolai Medtner's Sonata for piano and violin, Op. 21, was the chief novelty, being balanced with the more familiar but by no means hackneyed Op. 18 of Richard Strauss.

Between these two sonatas each artist played solos. Mr. Reuter followed admirable performances of two Brahms Intermezzi with a colorful treatment of Granados' "Girl and the Nightingale." He also introduced, for the first time here, the "Gitanerias" of Manuel Infante, a composer previously unknown in this city. The "Gitanerias" is a skillful and entertaining study in rhythms, containing sufficient technical problems to satisfy even Mr. Reuter.

Mr. Gordon gave two melodies of Prokofiev Op. 35, their first Chicago hearing. He read these, as well as his arrangement of a Brahms Waltz, Joseph Brinkman's "Now," Stella Robert's Tango, the de Falla-Kochanski Jota and the Glazounoff-Gordon "Caprice Variante" with mastery of technic and style. Mr. Brinkman was his admirable accompanist.

The Medtner sonata proved entertaining, no less than well written. In three

movements, it has scholarship, refinement and fancy. The harmonic timbre is arresting, though neither in the choice and development of his material, nor in succession of tonalities, did the composer seem to strike a profound note.

A large audience made clear its approval of the program and its performance.

Edward Johnson Visits Telephone's Birthplace on Recent Concert Tour



Ellmer Zoller, Accompanist, and Edward Johnson, Tenor of the Metropolitan, with J. T. Whitaker, Local Manager of Brantford, Ontario.

Edward Johnson, tenor of the Metropolitan, who since the closing of the opera season has been concertizing across-country, appeared recently in Brantford, Ont., the birthplace of Alexander Graham Bell, inventor of the telephone. Mr. Johnson's concert in Brantford, which was in the nature of a triumph, was under the local direction of J. T. Whitaker, who has only recently entered this field but who is planning to extend his activities considerably during the coming season.

While in Brantford, Mr. Johnson visited the home of Bell and saw the instruments through which the very first telephone messages were sent from different parts of the house. He also was present at the confirmation of Indian children in a church built by Queen Anne in 1706, and the government Blind Asylum, where he heard the compositions of an unusually talented youth, blind from birth. This lad was familiar with Mr. Johnson's phonograph records and at his request, the tenor sang for all the inmates.

Mr. Johnson leaves for Ravinia Park in about a fortnight and at the close of his engagement there, will go to his home in Guelph, Canada, for a rest before sailing for Europe in September. He will be abroad until January when he returns to the Metropolitan. He has just been booked for next season's Cincinnati Festival.

OPERATIC SEASON IS SUCCESS IN HAVANA

Cuban Capital Has Many Concerts on Spring Calendar

By Nena Benitez

HAVANA, CUBA, May 19.—For the opening of the de Segura Opera Company's season in the National Theater on May 18, the theater was crowded.

"Andrea Chenier," as previously reported, was the opera selected to introduce Beniamino Gigli to the Cuban public. The Italian tenor's triumph was immediate. He received the first ovation of the night after singing the "Improvviso." He was also acclaimed in the following acts, and his duet with Bianca Saroya at the end of the opera brought forth a veritable storm of applause. The other participants making their debuts in Havana were Miss Saroya, who sang beautifully the role of Maddalena; Mario Basiola, Ina Bourskaya, Louis d'Angelo and Gennaro Papi, who conducted the orchestra in a masterly way.

All achieved personal triumphs and the performance of Giordano's opera was, perhaps, the best ever heard in this city. The chorus, formed of forty members from the Metropolitan, shared the success of the evening. The season, although very short, promises to bring much success to its impresario, Andres de Segura.

The first two weeks of this month were crowded with recitals. A piano recital was given by Dulce Maria Serret, who returned to Cuba after years of study in Spain and France, pensioned by the Cuban Government. Her program opened with Schumann's "Carnaval," followed by works of Gluck, Debussy, de Falla, Granados, Chopin and Liszt. She showed herself worthy of the honors bestowed on her at the Madrid Conservatory and later in Paris. Her recital was given in the National Theater.

In the Sala Espadero, Maria del Carmen Vinet, soprano, gave a song recital. She sang arias from "Le Nozze di Figaro," "Don Pasquale" and "Lakme," besides several songs, and was much applauded.

In the National Theater the Philharmonic Orchestra, under the leadership of Pedro Sanjuan, gave a splendid reading of Beethoven's Fifth Symphony, the first movement of the Second Symphony by Glazounoff, and works by Borodin and Tcherenpin.

A recital of French music was given in the same theater by Margot Rojas, pianist, and Lola de la Torre, soprano. Franck, Couperin, Saint-Saens, Bizet, Debussy, Chausson, Duparc and others were the composers represented on the program. Miss Rojas also acted as accompanist for Miss la Torre, who sang her songs artistically. The audience greeted them warmly.

Jose Echaniz, who last season toured

with Tito Schipa, returned to his country and gave a recital in the National Theater. The pianist played with fine technic and artistic feeling. The large audience was enthusiastic and cheered Mr. Echaniz after he played an arrangement of Cervantes' "Aires Nacionales."

The Havana Symphony, under the baton of Gonzalo Roig, gave its monthly concert in the National Theater. The orchestra played the Overture to "Il Flauto Magico," the Prelude to "Lohengrin," a "Gavota" by Laureano Fuentes and a Pizzicato from the opera "Seila," by Fuentes Matons. For the first time in Havana, the Overture, Dances and March from Borodin's "Prince Igor" were played. Margarita Carrillo, one of Cuba's finest pianists, was soloist at this concert, playing the Schumann Concerto, Op. 54.

Program Given in Boston Orphanage

BOSTON, May 29.—An exceptionally fine program was presented at the reunion recently of St. Vincent's Orphanage. A benediction in the chapel was followed by an address in the assembly hall by Michael Jordan, a trustee of the home. Mary C. McDonough, who has visited the home of "The Little Flower" in Lisieux, France, gave a talk including personal reminiscences of Lisieux. Angela McCarthy, contralto, who has also recently returned from Europe, where she studied with John F. Byrne, concluded the program with songs of "The Little Flower," including one with words by St. Theresa. The event was under the direction of Mrs. Robert Triggs, president of St. Vincent's Guild. W. J. P.

Three Artists Close Philadelphia Series

PHILADELPHIA, May 29.—The final concert of the season of the New Century Club brought Dr. Jeno de Donath, violinist; Mary Miller Mount, accompanist, and Winifred Clark, contralto, together in a program that included the Grieg Sonata in F for piano and violin; "My Heart at Thy Sweet Voice"; and other contralto arias, and Chanson Triste and Caprice, by the former violin wunderkind; Franz von Vecsey, both played for the first time in Philadelphia. W. R. M.

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People and Events in New York's Week

GRADUATION IS HELD BY GUILMANT SCHOOL

Seven Receive Diplomas at Annual Exercises and Recital Event

The twenty-fifth annual commencement exercises of the Guilmant Organ School, Dr. William C. Carl, director, were held in the First Presbyterian Church, New York, on the evening of May 25. Seven students received diplomas and were heard in organ numbers which ranged through a wide repertoire from Bach to Widor. Grace Kerns, soprano soloist of the church, sang an aria from Handel's "Samson," with Dr. Carl at the organ.

A feature of the program was the playing by Harold Vincent Milligan of his "Song of Victory," dedicated to Dr. Carl. The diplomas were presented to the graduates by the Rev. Dr. George Alexander. Those receiving graduate diplomas were Caroline Louise Hemmrich, Robert Walker Morse, Florence Mae Gross, Helen C. Richard and Walter J. Kidd, Jr. Those receiving post-graduate diplomas were Daisy M. Herrington and George William Volkel. The latter is a member of the faculty of the Guilmant School.

Frank L. Sealy, warden of the American Guild of Organists, was awarded the William C. Carl gold medal, which is given annually by the school on a fund donated by Mr. and Mrs. Philip Berolzheimer. The same donors will next year give four free scholarships to the institution, Dr. Carl announced. He read a message from Joseph Bonnet, honorary president of the school. Addresses were made by Mr. Berolzheimer, Dr. Alexander and Mr. Sealy.

The work of the soloists in numbers by Bach, Handel, Franck, Guilmant, Widor and Bonnet was distinguished by much clarity, precision and color, as well as admirable skill in registration and variety in nuance.

Song Lovers' Society Gives Concert

Massimo Etzi's Song Lovers' Society gave a concert on May 22 in the Women's University Club Auditorium. Those who took part were Susie Cervelli, who won the bronze medal both last year and this in school competitions; Louise Pecorelli, Marion Carr, Helen Hine and Francesca Pasella, all pupils of Mr. Etzi. They disclosed a good quality of tone production and much may be expected of them. A string quartet, composed of Costantino Zaino, Isidor Feirestein, William Sydor and Gian Pastore, gave a commendable performance of a movement from Beethoven's Quartet in C Minor and two other numbers. Mr. Zaino also played numbers by Wieniawski and Tartini-Kreisler. G. F. B.

Patton Renews Contract with Haensel & Jones

Fred Patton, baritone, has renewed his contract with Haensel & Jones, covering his various activities in the United States and other countries. As usual at this time of year, Mr. Patton is busy at festivals.

Zeta V. Wood Presents Pupils in Recital

Five pupils of Zeta V. Wood were heard in recital at her studio on May 20. They were Dorothy Lungen, Mary Meyer, Mildred Steimle, Harriet Kasper and Colette Vining, who sang numbers of Brahms, Schumann, Rachmaninoff, Handel and others. Preceding

the concert, Mrs. Wood informed the audience that it was invited to listen to students who had no claim to being artists, but who had arrived at the point where they could give pleasure by their performance. She said they needed the experience of public appearance to gain poise and overcome nervousness. The applause of the audience, after each number, must have given plenty of encouragement. Miss Vining, a soprano, showed progress and more than average talent. G. F. B.

CAPITOL LIST PLEASES

"Chopiniana" and "Caucasian" Sketches Prove Interesting

A notable program has been arranged by Maj. Bowes to supplement the feature in the Capitol Theater. The orchestra is heard to advantage in the "Caucasian" Sketches by Ippolitoff-Ivanoff, under David Mendoza. The ballet number for the week is "Chopiniana," with choreography by Chester Hale, to several compositions of Chopin. Specially colored wigs and costumes are used and these are treated by special lights to achieve a required ensemble effect. Albertina Vitak is the solo dancer, assisted by the members of the ballet corps.

Of especial interest is the first appearance in the double rôle of soloist and concertmaster of Waldo Mayo, who succeeds Josef Fuchs in the first chair of the orchestra. For the occasion of his debut on the Capitol stage, Mr. Mayo plays his own transcription for the violin of Gershwin's "Rhapsody in Blue." There is also "The Hymn to the Sun" from Rimsky-Korsakoff's "Le Coq d'Or," sung by Gladys Rice, with Doris Niles as pantomimist.

American Institute Pupils Give Program

An interesting program was given in the American Institute of Applied Music on May 15, by pupils of Edith Brooks Miller. Participating were: Clara Von Shukman, Luba Coubiango, Katherine Buell, May Gillen, Marguerite Noble, Henrietta Truesdell, Allen Fletcher, Barbara Truesdell, Priscilla Roberts, Aurelia Trainer, Gertrude Ely, Robert Noble, Aida Paltrinieri, Eleanor Gould, Joan Lusk, Elsa Paltrinieri, Audrey Madden, Walter Taylor, Mildred Pope, Hazel Campbell, John Thompson, Jean Sargent, Nanette Weber and Ina Pihlman.

Andreo Pupils are Heard in Recital

An audience which filled all available space in Chickering Hall heard the pupils of Demetri Andreo in recital. Those who took part were Louisa Howard, Stanley Martin, Minnie Jordan, Benjamin Sinofsky, Marie de M. Murray, John Cooney, Ellen Craft, Anita Ullrey, Dora Kluber Weinstock, Hope Sanchez, Marie A. Gollick, Mae Adler and William Olejko. Much enthusiasm was displayed by the listeners over the consistently good work of the pupils. Particularly pleasurable was the singing of Louisa Howard in numbers by Schubert and Carew. Marie A. Gollick was at the piano. A. D.

Rivoli Program Includes Herbert Work

John Murray Anderson makes the Rivoli stage sprightly with his colorful production, "Dance of Joy." Nathaniel Finston, Boris Petroff and Herman Rosso are, as usual, his collaborators. Appropriate for Memorial Day week is the overture, conducted by Irvin Talbot, the "American" Fantasy by Victor Herbert, including a James A. FitzPatrick film presentation of "Songs of Northern States," one of the Famous Melody Series. Henry B. Murtagh is heard in a novelty organ number, and "Salt and Pepper," singing syncopators, formerly of "Gay Paree," appear.

Josephine Lucchese, on Eve of Sailing, Remarks on Improved Conditions



Josephine Lucchese as "Gilda"

Among those musically inclined who sailed for other lands on the Colombo on May 19 was Josephine Lucchese, embarking on her first foreign journey, unless one excepts Cuba. Miss Lucchese was bound to fulfill engagements in Italy immediately after landing. At Lecce she was engaged to appear in "Lucia di Lammermoor" and the "Barber of Seville" opposite Tito Schipa.

Miss Lucchese confessed to having had an unusually long season.

"I began it in July, 1925 and ended it May 18, 1926. Between those dates I have had 160 appearances in operas and recitals. So, as you may imagine, I'm eager to do nothing whatever for a good long while. After I've viewed Italy, France, Germany, England and other points that may take my fancy. I may feel like some European engagements. But nothing until my long, sight-seeing trip is over, except these performances with Mr. Schipa."

Miss Lucchese expected to stay abroad until December, but late bookings for that month will necessitate an earlier return. With the first of the year she will begin her scheduled concert tour, starting in California in January and extending through April, totaling eighty recital appearances. She is now considering an Australian tour in May, June and July of 1927, which will include between thirty and forty concerts and there is also a likelihood that she may accept instead a series of operatic appearances in South and Central America for those same months.

"Conditions in America have improved greatly since I made my debut five years ago," said Miss Lucchese. "I notice especially a new hospitality toward American artists. There have been some conspicuous successes among them recently and it is a source of great gratification to me. There was a time when a European reputation was a necessary prelude to success here but, I'm very happy to observe, that is by no means true today."

Jean Gravelle is Bass of Trio

In a recent notice concerning the personnel of the Fay Foster Trio the name of the bass was erroneously spelled "Granelle." Jean Gravelle is the correct name of the artist.

Fidelio Club Hears Music at Meeting

The Fidelio Club, of which Mme. M. Blazewicz-Ullman is president, cele-

brated both Mother's Day and Music Week at its last meeting, on May 7. J. S. Geiger, president of the American League of Arts, recited Kipling's "Mother o' Mine," and Mona La Vorce the "Harpweaver" of Millay. Julia Capello sang French and Spanish numbers; and Fima Fidelman, a young violinist recently arrived from Berlin, played Bach's Chaconne. Mme. Ullman closed the program with a group of recent compositions, in which she specializes. The program was followed by a buffet supper and dancing.

INGALSBE PUPILS HEARD

Students in Knabe Hall Recital, Display Unusual Pianistic Talents

A piano recital by pupils of Mrs. Harvey D. Ingalsbe, founder and director of the Ingalsbe School of Music in Glens Falls, was the attraction in Knabe Hall on the evening of May 24—a considerable attraction if the size of an audience means anything. Those who attended were rewarded with an evening of exceptional pianistic worth and heard a program which made no concessions to popular taste. Mrs. Ingalsbe is known as a tone-builder, and it was in the matter of tone that her students were particularly impressive, although this was by no means the sole reason for their pleasurable performance. Technical proficiency, rhythmic incisiveness, and general musicianship were obvious factors.

Mildred Pearson began with a Bach Fantasia and a Chopin Valse, later being heard in two movements from a Beethoven Sonata, showing knowledge of the classic style and ability to create mood. Edith Kennelly made an especial success of numbers by Bach and Scarlatti, which she played in deft imitation of the harpsichord style. Possibly the most gifted of those appearing was Henriette Rosenberg, whose technique easily surmounted the elegant intricacies of the Schulz-Evler "Blue Danube" arrangement, whose serious artistry did justice to a Bach Prelude and Fugue, and whose romanticism found a happy medium in the Chopin Berceuse. Mrs. Herman Terry and Dorothy Pike held their own and proved as well grounded as the rest, in numbers of Bach, Grieg, Guion, Smetana and Chopin. C. G.

Max Jacobs Completes American Series

A series of "American composer evenings" inaugurated by radio Station WEAJ for the purpose of furthering the cause of native music, have been completed by Max Jacobs and his string quartet. Among the composers who have appeared personally and spoken over the air in the series are Mortimer Wilson, whose "Rural California" Quartet was performed for the first time; Henry Holden Huss, whose Quartet won the Coolidge prize; David Stanley Smith, dean of music at Yale, whose "Gregorian" Quartet was played, and Daniel Gregory Mason of Columbia University, represented by his work on Negro themes. Mr. Jacobs will continue with this idea in the fall.

Jeanne Gordon Signs with Wolfsohn

Jeanne Gordon, mezzo-soprano of the Metropolitan Opera Company for eight years, has been added to the list of artists being booked for 1926-1927 by the Wolfsohn Musical Bureau, Inc. Miss Gordon has recently recovered from an operation on her vocal chords. She has been re-engaged by the Metropolitan to sing leading mezzo-soprano and contralto rôles next season. Miss Gordon plans to spend the summer in Europe, resting and devoting herself to further study and coaching. Arrangements are being made for Miss Gordon to make appearances in opera in Europe. She will return in time for the opening of the Metropolitan season and also for an extensive concert tour which is being booked for her by her new managers.

Rhoda Mintz to Present Pupils' Recital

Rhoda Mintz will present pupils in a recital in her studios on June 6. Those who will appear are Ruth Lyons, Mrs. C. Cohen, Jeanette Lyons, Simeon Sabro, Ruth Jackson, Lillian Flosbach, and Milton Yokeman, all of whom will also broadcast over Station WGBS on June 12. The assisting artist at the musicale is to be Martha Kovicks, violinist.

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STUDENTS GIVE RECITAL

Elizabeth Kelso Patterson Presents Artists in Program at Her School

An invitation recital was given by pupils of the Elizabeth Kelso Patterson School of Singing in the School on the evening of May 25. Participating were Lois Beach, Martha Mummy, Elizabeth Babcock, Olga Thyberg and Grace Yang, Daniel Huffman, who has been the studio accompanist, appeared as soloist, composer and accompanist.

Miss Beach sang "Vittoria, mio core" by Carissimi, "In Questa tomba" by Beethoven, "Sapphic Ode" and "Meine Liebe ist grün" of Brahms and works of Huffman, Stratton and Durante. Miss Mummy was heard in two arias, "Einsam in truben Tagen" from "Lobengrin" and "O mio babbino" from "Gianni Schicchi." Olga Thyberg sang "Pace, pace" from "La Forza del Destino" and songs of Chopin, Tchaikovsky and Watts. Miss Babcock gave "Edelweiss" and the "Chanson Norvegienne" of Fauré, two songs of Griffes and works of Stratton and Puccini. All proved unusually endowed in the matter of voice and all displayed thoroughly professional style and mature powers of interpretation. C. G.



CONTINUING on one of the most active seasons of his career, Conal O'C. Quirke, vocal teacher of New York, will conduct a summer master class in Winthrop College, Rock Hill, S. C., from June 14 until July 31. Mr. Quirke is seen above with Dorsey Whittington, who will conduct a piano class in the same institution.

Elenore Altman Pupils Give Recital

An interesting recital by pupils of Elenore Altman was given in Chickering Hall on May 25 before a large gathering. Those who took part were Bella Turkentitch, Ester Naiman, Fay Lewis, Harriet Bresler, Violet Rubinoff, Alice Michelson, Horace Greenberg, Mildred Weitzer, Ida Turkentitch and Tillie Borchardt. Miss Altman has been teaching for many years in the Institute of Musical Art. High quality was reflected in the excellent showing of the young pianists at this concert. The audience gave them much encouragement. G. F. B.

Katherine Ruth Heyman to Hold Classes

Katherine Ruth Heyman is holding lecture classes in her New York studio, commencing June 1. The subject, "The Super-Technic of Modern Music," includes talks on compound rhythms, planes of resonance, pedaling for overtones and allied factors in the interpretation of modern music.

Frederick E. Hahn is Auer Assistant

Frederick E. Hahn, alluded to as a member of the voice department of the Braun School of Music in a recent issue of *MUSICAL AMERICA*, is president of the Zerkow-Hahn School of Philadelphia and is the only assistant to Leopold Auer in the East.

Franklin FitzSimons Closes Active Season

The closing season has been a busy one for Franklin FitzSimons, baritone. In the past two months he has appeared

in New York, Union City, twice in New Rochelle in "Stabat Mater" and in "The Prodigal Son," and twice in Newark in Stainer's "Crucifixion" and in a special revival of descant singing. During that time he has also appeared in joint recital with Ruth Kemper, violinist, in Hackettstown, Succasunna and Washington, N. J. Mr. FitzSimons has already booked a number of engagements in concert and oratorio for next season. He is now turning his attention to the intensive course in singing which he is conducting in his studio during June and July.

Rankin Pupils in "Spring Song Frolic"

Spanish and Oriental music, all sung in costume and with action, provided the students of Adele Luis Rankin with material to show their gifts as singers and actors when, Thursday evening, May 27, in the Hotel McAlpin, they appeared in a "spring song frolic." They were assisted by the Madeline Fisk Dancers. In accordance with the spirit of the occasion, the acts were entitled "gambols." Not only was individual talent apparent, but also was a feeling for ensemble. Madeline Fisk, Elizabeth Marrett, Anna Gaughran, Elizabeth Hillyer, Lucy Cooper, Gertrude Secular, Joyce Williams, Mae Ruhe, Dorothy Eggleston, Robert Lawrence, E. Hillyer, Louise Bruger, Georgena Springsteen, and Robert Ramsey all gave pleasure by their performances. In the "gambol" entitled "A Fantasie," Mary Vaughn, ingenue of the western "No, No, Nanette!" company was the star. The green room of the McAlpin was filled with enthusiastic listeners. S. M.

"Rigoletto" Sung on Second Avenue

A creditable performance of "Rigoletto" was given by the Grand Opera Association of New York in the Second Avenue Theater on the evening of May 31. A large audience applauded with appreciation the dramatic assumption of the title rôle by Alberto Terrasi, a baritone of virile voice, who has been heard previously in recital in New York. The best singing of the evening was done by Emily Day, who as *Gilda*, showed a lyric voice of much clarity. Bettino Capelli as the *Duke* disclosed resonant tones. Others in the cast were Alma Judson as *Maddalena*, E. Palazzi as *Sparafucile* and Luigi dalle Molle as *Monterone*. Ugo Baldutti conducted. The musical director of the company, Adamo Gregoret, deserves much credit for his artistic efforts. R. M. K.

Blanche Smith-Eckles and John Eckles in Joint Recital

Blanche Smith-Eckles, soprano, and John H. P. Eckles, tenor, gave a joint recital, their second of the season, on the evening of May 21, in the Town Hall. The first part of their program was devoted to classical numbers. Then came operatic arias, "Celeste Aida" and "On-ward, Awake, Beloved" from Coleridge Taylor's "Hiawatha" sung by Mr. Eckles, and "Un Bel Di" from "Madama Butterfly," sung by Mme. Smith-Eckles. They sang two duets from "Aida" and concluded their program with Negro spirituals, these last, by far the most satisfactory part of the evening's entertainment, winning much spontaneous applause. E. A.

Saenger Students Score in Appearances

Charlotte Brenwasser pupil of Oscar Saenger, recently gave a successful concert at Middletown, N. Y., in the Masonic Temple. The assisting artists were James Haupt, tenor, and Elfreda Rosanoff, cellist. Miss Brenwasser's program included songs by Reger, Stange, Brahms, Del Riego and Spross. Willis Alling played the accompaniments. Conrad Thibault, who won the Oscar Saenger Scholarship this season was the soloist at the annual Elks' Show, Northampton, Mass., and at the banquet of the French Societies. Mr. Saenger is preparing him for a concert and operatic career.

Charlotte Lund Gives Opera Recital

Charlotte Lund gave an opera recital, assisted by Victor Prah, baritone, in the home of Mrs. Julius Klorfein for the Summer Home of the Rabbi Jacob Joseph School on May 27. Mme. Lund gave arias from "The Bartered Bride," "Tosca," "Werther," "Louise," "La Bohème," "Gianni Schicchi" and "Faust." With Mr. Prah Mme. Lund sang duets from "Thais," "The Jewels of the Madonna" and "Don Giovanni." There was much enthusiasm from a large and fashionable audience.

Mildred Dilling Talks on the Difficulties of Harp Playing in Public



Photo by G. Maillard Kesslere

Mildred Dilling

"Did you ever stop to consider the difficulties that beset the harpist who gives concerts in this country?" asks Mildred Dilling. "Not technical difficulties, but those involved in the conditions under which harpists play.

"The harp recitalist, as opposed to the singer, the violinist, and the pianist, finds no audience cognizant of the technique of his instrument. While vocal recitalists attract to their concerts serious voice students interested in voice production, while violinists and pianists draw many students of their respective instruments who hope to learn something of value by attending, the harp recitalist enjoys no such following. In her case the audience is made up of those who in a vague way just love the harp, and of those who attend the concert out of curiosity, drawn by a 'novelty appeal.'"

The building up of a contingent of discriminating admirers of the harp is the goal Miss Dilling has set for herself. "And the attainment of this objective is what inspires me in the midst of a busy concert season to persist in continuing my teaching activities, not only in New York where my studio is, but also in various cities where I play," she says.

This season Miss Dilling has conducted classes in Indianapolis and Chicago, her itinerary taking her through these centers several times. On one occasion her stay in Chicago was limited to two hours, and within that allotted time she gave instruction to a group of ten Chicago harpists who had been eagerly awaiting her arrival. Meanwhile her large class in New York was impatient for her return.

"Then I like to think of myself as a pioneer in helping develop a wider interest in my chosen instrument. I was the first American harpist to concertize in Europe; and recently my New York managers received a cable from Cairo, Egypt, opening negotiations for concerts there and in Jerusalem. It was a disappointment not to accept a contract which would have given me a reputation in two more continents; but much as I would have enjoyed playing the harp where the Psalmist David played it, and again where the harpists of the Pharaohs held forth, I was unable to undertake the tour because of late concerts in America and because of return engagements in London, Paris and The Hague."

A concrete illustration of Miss Dilling's pioneer work is to be found in the fact that through her influence and encouragement more than two dozen other young Americans have been inspired to go to Europe to study. One of her students has just been engaged as soloist with Pryor's Band. Another recently returned from a concert tour, undertaken with a fellow artist, presenting programs of music for two harps.

Miss Dilling sailed on May 22 on the Paris.

Oratorio Society Announces Program Schedule

The Oratorio Society of New York announces programs for its fifty-third season, with Albert Stoessel entering upon his sixth year as conductor.

"Messiah" will be given its annual Christmas-tide performance on Dec. 27. Monteverdi's "Sonata Sopra Santa Maria" and Malipiero's "Princess Eulalia" will have their New York and American premières, respectively, on Feb. 19, when Borodin's "Polovtsian" Dances and Brahms' "Song of Fate" will also be heard. Bach's B Minor Mass will be performed for the first time in New York as a complete work on April 16. The first half will begin at 5.30 in the afternoon; there will be a dinner intermission at 7, and the second half will begin at 8.30.

Edith Macalpine Sings for Manhattan Club

Edith Whittaker Macalpine was cordially received in her appearance before the Manhattan Matinée Club on the occasion of its springtime reception and breakfast in the Waldorf-Astoria on May 11. Miss Macalpine was heard to advantage in Alabié's "Nightingale," Mulligan's "April, My April," and Bishop's "Pretty Mocking Bird."

Spalding Sails for Concerts Abroad

Albert Spalding, violinist, is sailing for Europe on June 5. He will make a number of appearances as soloist with leading orchestras abroad and will spend most of the summer with his parents in Florence. Mr. Spalding returns to this country early in the fall to begin his lengthy concert tour, which opens in Toronto, Canada, on Oct. 2.

PASSED AWAY

Giuseppe Dori

MANDAN, N. D., May 29.—Giuseppe Martore Dori, thirty-eight years old, tenor of the Dori Grand Opera Company, died in a Mandan hospital May 21, of hemorrhage of the lungs as result of an attack of bronchial influenza last October in Montreal. Mr. Dori was born in Naples, Italy, in 1888, and sang leading rôles with the Mascagni Grand Opera Company on a two-year tour of South America in 1912 to 1914. He came to the United States in 1925, and had appeared with the Sonora, Manchini and DeFeo companies in the United States and Canada since that time.

G. SMEDAL.

Elinor Hallé

LONDON, May 22.—Elinor Hallé, youngest daughter of Sir Charles Hallé, for many years conductor of the Hallé Orchestra of Manchester, died on May 18, at her residence here. Miss Hallé, who was well known as a sculptor, made the design for the Order of the British Empire, and was decorated by the Government during the war for her inventions aiding soldiers with disabled legs and ankles. Miss Hallé was born in 1856.

Florian Zajic

BERLIN, May 18.—Florian Zajic, violinist and conductor, died here yesterday. Mr. Zajic was born in Unhoscht, Bohemia, on May 4, 1853, and studied for eight years at the Prague Conservatory under Mildner and Bennewitz. He played in the opera orchestra in Augsburg and later was conductor successively in Mannheim, Strassburg and Hamburg. In 1891 he succeeded Emile Sauret as professor of violin at the Klindworth-Scharwenka Conservatory in this city. He was popular as a solo violinist and also published a volume of violin studies.

Mme. Joseph Muratore

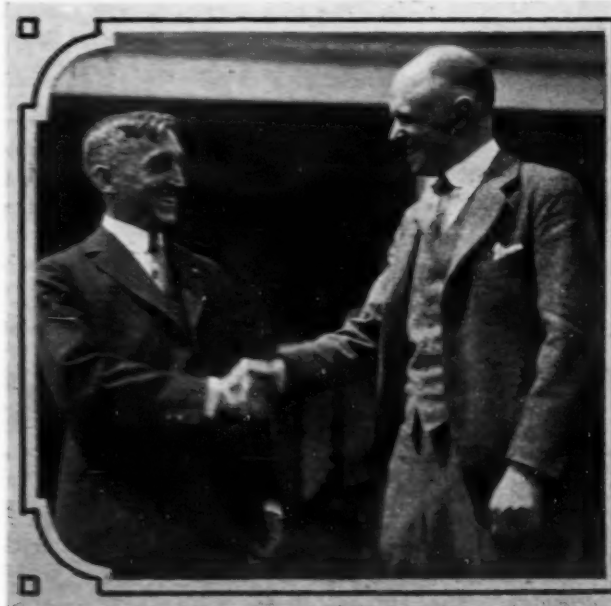
PARIS, May 22.—Mme. Joseph Muratore, mother of Lucien Muratore, operatic tenor of the Paris and Chicago Operas, died here last week. Burial was in Marseilles.

William F. Kohnhorst

LOUISVILLE, KY., May 29.—William F. Kohnhorst, formerly a prominent organist and teacher here, died on May 22 at his son's home in St. Louis. Mr. Kohnhorst, who was seventy-nine years old, was born in Cincinnati, but came to Louisville as a child. He began his musical studies here, but completed them in Germany where he graduated from the Leipzig Conservatory. Besides playing in various prominent Louisville churches, he acted for fifty years in that capacity in the First Presbyterian Church. He is survived by his wife, five sons and two daughters.

A. W. WILLIAMS.

Chorus, Orchestra and Opera Bring Eclat to Ann Arbor



DURING RECESS PERIODS THE CAMERA WAS GIVEN A CHANCE TO BLINK AT SOME FESTIVAL LEADERS

Left, Charles A. Sink, Manager of the Ann Arbor May Festival, congratulates the Musical Director, Earl V. Moore. Center, the "Lohengrin" Cast. Front Row, Left to Right, James Wolfe, Earl V. Moore and Frederick Stock; Standing, Left to Right, Richard Crooks, Richard Bonelli, Augusta Lenska, Florence Austral, Barre Hill. On the Right, Earl V. Moore and Frederick Stock Stage a Smile and a Smoke for the Camera Man



ANN ARBOR, MICH., May 29.—The conclusion of Ann Arbor's thirty-third May Festival brought programs of outstanding interest, with notable soloists participating, in Hill Auditorium here.

The entire festival extended over four days and brought six fine concerts, from May 19 to 22. A notable event of the series was the first performance of Howard Hanson's short choral work "The Lament for Beowulf," heard under the personal leadership of the composer.

The programs for the two opening days of the festival were reviewed in last week's issue of *MUSICAL AMERICA*. At the third concert were presented Albert Spalding, violinist, as soloist; the Chicago Symphony Orchestra and Children's Festival Chorus, Frederick Stock, Earl V. Moore, Joseph E. Maddy, conductors; Elizabeth Davies, Ethel Hauser, pianists, and André Benoist, accompanist.

This program brought several specially interesting features. Several hundred children, clad in white, became a most happy vehicle for Percy Fletcher's Cantata, "The Walrus and the Carpenter," which they sang magnificently. Joseph E. Maddy led the youngsters through a performance that was greatly enjoyed. Albert Spalding, violinist, was heard to great advantage in three groups, including the Mozart Concerto in D Major, which had to be supplemented by unannounced numbers. The

Paris Likes Copland Music Under Koussevitzky

BOSTON, May 29.—A cable dispatch from Europe reports, as one of the principal events of the Paris season, the first of the annual spring series of Concerts Koussevitzky, given in the Opéra on May 22. Serge Koussevitzky conducted his own orchestra, which he assembles there each year, and which he is now directing in the interval between his second and third seasons with the Boston Symphony. A feature of the Paris concert was the introduction of Aaron Copland's "Music for the Theater," which Mr. Koussevitzky gave its first American performance last season. The young Brooklyn composer was called to the stage and warmly applauded by the audience, which filled to overflowing the historic auditorium. The program likewise included a Concerto of Vivaldi in E Minor, Strauss' "Till Eulenspiegel," Roussel's "Padmavati" and Respighi's "Pines of Rome."

W. J. PARKER.

"Carnival of the Animals" of Saint-Saëns, directed by Mr. Moore, brought to the fore Miss Davies and Miss Hauser, two talented students of the School of Music, both of whom did excellent work.

Hanson Score Heard

The fourth concert, Friday evening, stood out by reason of the premiere of Mr. Hanson's work. With a text taken from the Anglo-Saxon epic, and translated by William Morris and A. J. Wyatt, this work for mixed chorus succeeds admirably in capturing the primitive mood of the poem. Mr. Hanson has employed vocal and instrumental polyphony to depict, with many weird and archaic effects, the scene of the burial mound by the sea; the building of the funeral pyre; the calling of the warriors to do Beowulf honor; the lament of the wife and her handmaidens; and the final eulogy to the hero. It is a sombre theme, though one handled with considerable mastery of modern, occa-

sionally dissonant choral idiom. The Choral Union and the orchestra deserve much credit for a smooth performance. The composer had a hearty ovation.

At this concert, Giovanni Martinelli, of the Metropolitan, sang beautifully arias from "La Bohème" and other operas, and was obliged to sing an equal number of encores with the orchestra. The audience did not let him go until he had sung a number of encores with piano. Miss Esselstyn was the accompanist. The orchestra gave Casella's Rhapsody, "Italia"; "On the Shores of Sorrento" from Strauss' "Aus Italien," and works by Berlioz and Tchaikovsky, under Frederick Stock's skilled baton.

At the fifth concert, on Saturday afternoon, Mr. Stock and Mischa Levitzki, pianist, made notable contributions. The orchestra gave Brahms' Fourth Symphony, Schönberg's "Verklärte Nacht" and the "Flying Dutchman" Overture of Wagner excellently. Mr. Levitzki, although having been heard in Ann Arbor on previous occasions in recital, made

his début here with orchestra on this occasion, offering Saint-Saëns' Concerto No. 2. At the close, an ovation obliged him to play several additional numbers.

"Lohengrin" Sung

The climax of the Festival came at the close of the Saturday evening concert, when Mr. Moore, at the head of the University Choral Union and the Chicago Symphony, gave a masterful performance of Wagner's "Lohengrin" in concert form. These ensemble groups, reinforced with a cast of soloists of first rank, gave a performance that was outstanding. Florence Austral in the rôle of Elsa acquitted herself with glorious artistry. Augusta Lenska as Ortrud sang magnificently. Richard Crooks as Lohengrin more than made good. Richard Bonelli, who has won fame as Telramund at the Chicago Opera, demonstrated his skill in this rôle. James Wolfe as the King exhibited a beautiful bass voice of splendid quality, artistically handled. Barre Hill, a pupil of Theodore Harrison, sang the rôle of the Herald, and measured up to its requirements.

Artistically, the festival was a fitting climax to the events which have taken place during the preceding thirty-three years. Each program was distinctly a success. As a whole, the event stood out as one of the most pretentious, from every angle, that has ever been attempted.

R. S. B.

"Ring" Cycle Opens with Success at Covent Garden

LONDON, May 20.—Following the opening performance of "The Marriage of Figaro" on May 10, the German opera season at Covent Garden has continued with much success. The yielding of the general strike probably saved the series. Audiences have been of good size at every performance, with social leaders well represented.

The beginning of the "Ring" Cycle brought a really superb orchestral performance of "Das Rheingold," under Bruno Walter. The best work vocally was done by Maria Olczewska as Fricka, Albert Reiss as Mime, and Eduard Habich as Alberich, the latter being an especially dramatic exponent. Clemens' Loge was also praiseworthy. Eduard Erhard, who recently visited America as a lieder singer, lacked in some measure the requisite vocal weight and dignity as Wotan. Three English artists were the Rhinemaidens, and they sustained their trios well, save at the end, where the pitch was not impeccable. The scenic staging was that of last year, but no steam "transformations" were used.

The second performance in the cycle, "Die Walküre," was one of the best heard in London in many years. The singing of Lottie Lehmann as Sieglinde and that of Mme. Olczewska as Fricka could hardly have been improved. Gertrude Kappel was a very successful Brünnhilde. The feature of the performance was the return to London after some years of Lauritz Melchior in the part of Siegmund, in which he gave evidence of a remarkable growth in dramatic and vocal skill. Others in the cast were Norman Allin, a British artist, as Hunding, and Emil Schipper, as a gruff Wotan. The orchestra, again under Mr. Walter, contributed some beautiful playing. The duet at the end of Act

I was sung with a fine lyricism, and the "Ride" will linger in the memory.

"Siegfried" had many moments of strength, owing to Melchior's singing of the title rôle, which had virility and some expressive moments. Reiss is remembered for his vivid Mime, sung in New York in other days. Olczewska, as Erda, showed opulent voice, and Schipper was an impressive Wanderer. Gertrude Kappel in the "Awakening" Scene sang with vocal clarity. Mr. Walter's conducting was alert and individual throughout.

New Tenor Appears

Other Wagnerian works shared the bills in the first week. "Die Meistersinger" brought the first performance with the company of Fritz Krauss, a lyric tenor of pronounced gifts, in the part of Walther. Lehmann was a vocal winning Eva; Schipper, a Sachs of much vigorous humor and emotion. Eduard Habich kept the rôle of Beckmesser from becoming a caricature. Otto Helgers was an authoritative Pogner. This performance was capably led by Robert Heger, who showed orthodoxes of reading and dramatic skill.

Mme. Lieder's Isolde may be pronounced without reservation a fine and moving piece of work. Familiar from previous hearings at Covent Garden, it yet impressed anew as one of the best portrayals to be heard today. Rudolf Laubenthal, tenor from the Metropolitan Opera, made his début on this stage in the performance, impressing by his stalwart and youthful figure and his ringing tones. The other principal artists were Olczewska as a remarkable Brangäne, Richard Mayr as a noble König Marke, and Herbert Janssen as a middling good Kurwenal. Heger conducted a performance skillful, but lacking in orchestral fire.

Minnesota Teachers Complete Convention Program

MINNEAPOLIS, MINN., May 29.—Plans have been completed by the executive board of the Minnesota Music Teachers' Association for the twenty-fifth annual convention, to be held June 15 to 17. The convention will open with an address by Donald N. Ferguson, president of the Association, to be followed by a general business meeting, a general discussion of school credits for music and an address by John Seaman Garns on psychology in teaching. In the afternoon Lee Pattison will lecture on piano pedagogy. This lecture will be followed by round table discussions by three visiting musicians, Mr. Pattison as pianist; Hans Letz as violinist, and W. S. Brady of New York as teacher of singing. A banquet will be held in the evening. On June 16, in the morning, Irving Jones will speak on public school music and lead a discussion on that subject. In the afternoon Hans Letz will lecture on violin pedagogy. Round table discussions will follow. A concert will be given in the evening by Minnesota musicians. On June 17 the annual election of officers will take place.

G. SMEDAL, JR.